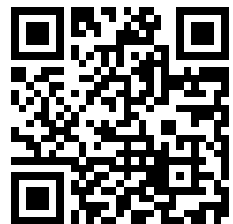

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4 CHORUS.
SOPRANO.

Watch - men, a - lert!

ALTO.

Watch - men, a - lert!

TENOR.

Watch - men, a - lert!

BASS.

Watch - men, a - lert!

4

a tempo.

sf marcato.
Brass harmony

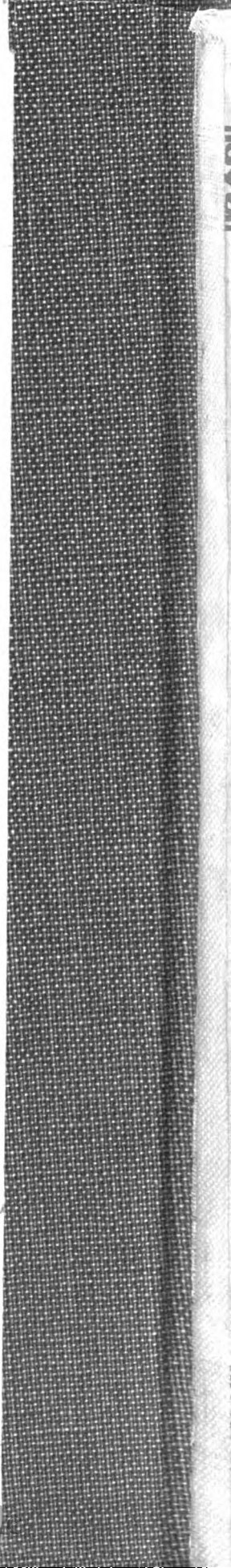
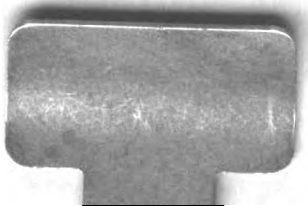
String

Brass

Horn

Caractacus

Edward Elgar, Harry Arbuthnot Acworth



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CARACTACUS,

DEDICATED

EDWARD ELGAR.

ARGUMENT.

THE Britons throughout the South, East, and centre of England having been subdued by the Romans, Caractacus is driven with his remaining forces towards the Welsh frontier, and establishes a great camp on the Malvern Hills, on the summit now known as the British Camp, or Herefordshire Beacon.

Wandering in the forest below the hills, Eigen, the daughter of Caractacus, and her betrothed lover, Orbin, are met by a Druid Maiden, who enjoins them to warn the King not to advance into the open country against the Romans. This warning they convey to Caractacus.

On the ensuing night the omens are taken at a solemn assembly of the Druids. They are read by Orbin, who belongs to the half-priestly order of minstrels, and are declared to be unfavourable. The Arch-Druid deceives the King as to their character, and Caractacus resolves to advance against the Romans. Orbin endeavours to protest, but is cursed and driven forth by the Druids.

On the following morning Orbin meets Eigen in a glade of the forest, where youths and maidens are with her gathering flowers for a sacrifice, and bids her farewell, telling her of the deceit practised on the King by the Druids, and of his own expulsion. He adds that he himself is flying from the Druids and intends to join the British forces.

In the next scene Eigen and her maidens witness the return of Caractacus with the remnants of his army to the camp on the Malvern Hills after their total rout by the Romans. Caractacus and his family, including Orbin, are soon after betrayed into the hands of the enemy.

The last scene represents Caractacus with Orbin and Eigen before the tribunal of Claudius, the Emperor of Rome. Claudius is at first disposed to condemn them to death, but is so struck by the intrepidity of Caractacus that he pardons them and assigns them an honourable residence in Rome.

The general lines of history—or, failing history, of tradition—have been followed. The British Camp on the Malvern Hills is locally attributed to Caractacus. It is doubtless a British work, and is of such an extent as infers occupation by very large numbers. The scene of Caractacus's last disastrous battle is much disputed; but it was almost certainly on the line of the Severn (Habren), and may probably have been at *Caer Caradoc*, in Shropshire. The unusual circumstance of mistletoe growing on the oak may be still observed in the woods below the Herefordshire Beacon. Caractacus's appearance before Claudius in Rome, his bold defence, and the pardon of himself and his daughter are historical. Orbin is an imaginary character.

H. A. A.

CARACTACUS.

SCENE I.

British Camp on the Malvern Hills.—Night.

[CARACTACUS and the British host entering the camp.]

CHORUS.

Watchmen, alert! the Roman hosts
Have girdled in our British coasts;
On every river's swelling tide
The sharp-beak'd Roman galleys ride;
Our homesteads burn, and, all between,
Wide wasted lie our woodlands green,
Beneath the stern unfalt'ring tramp,
As legions roll from camp to camp.

Comrades, firm and fearless, breast the hill and
sing

To the foe defiance, glory to the King;
On like men undaunted, not a look behind,
Roll the voice of freedom rushing on the wind;
Night has clos'd above us, sleep, and wake
again,

Ready for the legions gath'ring on the plain;
Loose not helm or buckler, rest like men of
war,

Soldier in his harness, captain by his car;
So the King shall find you, when he gives
command,

In the final muster ready for the land.

Watchmen, behold the warnings dire
Writ eastward far in signs of fire;
On these green mountain tops the last
Of Britain's hosts is fortress'd fast,
Before us Habren's thousand rills,
Behind the dark Silurian hills.

CARACTACUS.

Watchmen, alert! the King is here,
Your weary brethren slumber near;
Well rest ye on your batter'd shields,
O heroes of a hundred fields;
Your comrades wake your lines to guard;
Best, warriors, rest beneath their ward.

[He proceeds to the foot of the mound by the Spring of Taranis.]

The air is sweet, the sky is calm,
All nature round is breathing balm,
The echo of our warfare falls
Faint,—distant,—on these grassy walls,
O spirits of the hill, surround
With waving wings this holy ground,
And from your airy censers show'r
Strength to me in this lonely hour.

[He ascends the mound by the Spring of Taranis.]

I have fought, and I have striven,
Fought with foes and striv'n with friends,
Fought for white-rob'd priests and gleemen,
Fought that Britons might be freemen;
I have driven, I have driven
O'er the ridges steep of war
Like a king my thund'ring car,

But it ends:

Thro' the cloven ranks of battle
Rome has heard my wheelblades rattle,

And has known

Golden torc and helm together
Shimm'ring thro' the stormy weather,
And my arm the spear uplifting
Through the sleet of javelins drifting

Like a king—alone.

But it ends, the heroic story,
Freedom ends, and pow'r, and glory:—

SENTRIES (*afar*).

Watchmen, alert!

CARACTACUS.

Nay, not yet; the steadfast Roman
On his ranks shall feel the foeman
Once again; one last endeavour,
Britain, my land, is sav'd for ever.

[Enter EIGEN.]

EIGEN.

Father!

CARACTACUS.

'Tis Eigen.

EIGEN.

Sire and King,
Why wand'ring by the pale starlight?

CARACTACUS.

Nay, daughter, what can Eigen bring
Untended through the camp by night ?

EIGEN.

Nay, not untended, Orbin waits,
Close at my side, a guard from bale,
With me to read thee Britain's fates.

CARACTACUS.

Hail ! Orbin.

[Enter ORBIN.]

ORBIN.

Lord and Captain, hail !

CARACTACUS.

Fates ! they have left me ; gods are far ;
But women view the light of heav'n ;
Say, can'st thou read in yonder star
One ray of light to Britain given ?

SENTRIES (*in the distance*).

Watchmen, alert !

ORBIN.

Far off the distant sentry's hail
Keeps vigil o'er the army sleeping .
Here all is peace ; attend the tale
Which Eigen's gentle breast is keeping.

EIGEN.

At eve to the greenwood we wander'd away,
To hear the birds singing, as happy as they.
When we came to the oak where the mistletoe
grows,
Before us a fair Druid maiden arose,
[With ivy and oakleaf her brow was entwin'd,
Her dark hair unhooded was stirr'd with the
wind ;
On her bosom a glittering jewel she wore,]
In her hand a weird emblem, a sickle, she bore,
She rais'd it, and thrice reap'd a twig from the
oak,
And the songs of the forest were hush'd as she
spoke :

" When the voices of earth
At the midnight are still,
Go forth through the camp
On the crest of the hill ;
On the mound tow'rd the sunrise,
By Taranis' spring,
Speak thus to thy father,
O child of the King :
From ocean to river,
From river to rill,
The wings of the eagle
Shall follow thee still ;

But deep in the forest
Their vigour may fail,
And high on the mountain
The dragon prevail.' "

ORBIN.

On the ocean and the river,
By the stream that cuts the plain,
Sails and pennons fill and quiver,
And the war horse champs the grain ;
Through the close entangled forest
Is the legion's toil the sorest,
On the mountain steep and dreary
Mailed war horse will grow weary.

CARACTACUS.

I have met them in the forest,
And they bore my fiercest shock,
We were broken like the torrent
That is hurl'd against the rock :
Shall I meet them—meet the legions
In the wild Silurian regions,

[Where the blinding sea mist surges
Round the mountain's hidden verges,
And the cataract in thunder
Splits the groaning rocks asunder ?]

EIGEN.

In the oak grove to-morrow
The Druids shall meet,
To read thee the omens
Of joy, not defeat.

EIGEN AND ORBIN.

By the song of the maiden
The omens shall be,
My father, the glory
Of Britain and thee.

CARACTACUS.

By the song of the maiden
The omens shall be,
O Britain, my Britain,
The triumph of thee.

[*They descend the hill.*]

SPIRITS OF THE HILL.

Rest, weary monarch ; tow'rd the day
The night is waning fast away ;
Bent on thee with benignant eye,
Morn's silver star ascends the sky ;
Sleep, and, awake, again inspire
Thy warriors with thy soul of fire,
Casting afar with morning light
The brooding cares that burden night.

The air is hush'd, the armèd hill,
Save for the sentry's voice, is still.

SENTRIES (*afar*).

Watchmen, alert !

SCENE II.

The sacred Oak Grove by the Tomb of the Kings.

[ARCH-DRUID, ORBIN, *Druids, Druidesses,*
and Bards round the sacred Oak.

ARCH-DRUID AND DRUIDS.

Tread the mystic circle round,
Measure off the holy ground,
Through the fire and through the smoke,
Girdle slow the sacred oak,
Tree of eld, whose branches show,
Brightest in the winter snow,
The pearl-fruited mistletoe ;
Bear your torches through the gloom,
Quench them on the hero's tomb,
Where the stones are wet and red
With the blood of victims dead.

DRUID MAIDENS.

Thread the measure left and right,
Druid maidens, clad in white,
Loose your locks, your bosoms bare,
Breathe the godhead brooding there,
Hov'ring round your floating hair,
Breathe the power—hearken well
For the coming of the spell.

[*Dance ceases.*

INVOCATION.

ARCH-DRUID AND CHORUS.

Lord of dread, and lord of pow'r,
This is thine, the fateful hour,
When beneath the sacred oak
Thrice the mighty charm is spoke,
Thrice the sacrificial knife
Reddens with a victim's life,
Thrice the mystic dance is led
Round the altar where they bled,
Taranis, descend to aid,
Let the future fate be said.

ARCH-DRUID.

Bard, what read ye in the field
Of the war-god's silver shield ?

ORBIN.

Round the field the shadows gather,
Dull, and dim, and dark, my father.

ARCH-DRUID.

Vanish, shadows ! let him see
Clearly what the omens be.

ORBIN.

I see an eagle flying
With beak and talons red,
I see a warrior lying
On the green earth dead.

ARCH-DRUID.

Grim the vision, grim and stern,
Minstrel, which thine eyes discern ;
Gaze again, and mark it well,
What thou seest, speak and tell.

ORBIN.

Dim and dark the shadows gather
Round the shield again, my father.

ARCH-DRUID.

No more, the fated hour is past.

[*The Druid Maidens resume the choric*
measure round the Oak.

ARCH-DRUID AND DRUIDS (*aside*).

The omens speak in gloom at last ;
And must our hero toil in vain
Unbless'd upon the battle plain ?
Or with the Druids' blessing go,
Like fire from heav'n, upon the foe ?
Desert your priests, ye gods ; to-night
Still shall his soul be arm'd for fight :

ARCH-DRUID.

Children, break off the mystic ring :
Attend, obey, behold the King.

[*Enter CARACTACUS and Soldiers.*

CARACTACUS.

Hail to thee, father : Druids, hail,
Interpreters of bliss and bale :
Tell me, before I meet the foe,
What fate the holy omens show.

[*The ARCH-DRUID ascends his throne.*

ARCH-DRUID.

For the banded tribes of Britain
I stretch my arms abroad,
Mine is the ancient wisdom,
And mine the voice of god ;
Go forth, O King, to conquer,
And all the land shall know,
When falls thy charmed sword edge,
In thunder on the foe.

But Rome and all her legions
Shall shudder at the stroke,
The weapon of the war god,
The shadow of the oak;
The blade that blasts and withers,
The dark and dreadful spell,
Which reaping in the whirlwind,
Shall harvest them in hell.

CARACTACUS AND SOLDIERS.

Leap to the light, my brand of fight,
Flash to the heav'n's thine edges bright;
Where those sharp lips of steel shall go,
Red from the kiss a fount shall flow,
And many a gallant head lie low:
Leap to the light!

Be thou my bard, with note of fire
To sound thro' heav'n my royal lyre:
Sing till the fiery echoes roll
To every free-born warrior's soul,
Piercing as lev'n that cleaves the bole:
Sing to the light!

Cry naked to a country free,
Guerdon and gold be none for thee;
Land of my sires, land of mine,
Hark to the song and make it thine,—
Wake, wake and see my signal shine:
Wake to the light!

ORBIN.

Shall we greet them?
Shall we meet them?
And with mighty spell defeat them?
Meet them with our war cry ringing,
Meet them songs of triumph singing!
In thy hand thou bear'st the omen,
Trust to that against the foemen;
Spell and charm will fail thee ever,
But thy sword deceive thee never.

ARCH-DRUID.

No more!

ORBIN.

May I unfold no more?
Then grant me to surrender
The song of bard and priestly lore,
And be my land's defender.

ARCH-DRUID.

Cease, Orbin, cease; around our shrine
To aid thy country's cause is thine;
There, where in slumber dark and deep
The hearts of ancient heroes sleep,
Where broods the spirit of the god
Above the earth which once they trod,
Inspiring in the fateful hour
The Druid's sacred soul with pow'r.

ORBIN.

O hear me, tather! ere the fray
Sweep all our country's hopes away,
Hear me before our brethren go,
Inspir'd by thee, to meet the foe,
By justice, mercy, right, and ruth,
O be thy words the words of truth.

ARCH-DRUID, DRUIDS, AND DRUIDESSES.

Hence—ere the Druid's wrath is woke,
Hence—ere the awful curse is spoke,
Here in the shadow of the Oak.
Doom him to your deadliest throe,
Doom him, ye gods!—apostate, go!

SOLDIERS AND CARACTACUS.

Leap to the light, &c.

[*Exeunt.*]

ORBIN.

I hear; and ere the morning gray
I cast my snow-white robe away,
And I go,
Like a bard my psœan flinging
On the front of battle ringing,
Like a warrior for my land
Charging sword in hand
On the foe.

[*He casts down his harp and rushes off*
The Druids gather round the Oak.]

DRUIDS AND DRUIDESSES.

Taranis, descend to aid, &c.

SCENE III.

The Forest near the Severn.—Morning.

[*In the distance youths and maidens sing*
while they weave sacred garlands.]

CHORUS.

Come! beneath our woodland bow'rs,
Wreathe our hallow'd wreaths of flowers,
Priestly crowns of crimson hue,
Opening roses bright with dew.

Come!

Scatter bud and blossom round you on the
way,
Till the tender greensward blushes like the
day;

Come! beneath our woodland bow'rs
Wreathe our hallow'd wreaths of flow'rs.

EIGEN.

O'er-arch'd by leaves the streamlet weaves
Its mesnes in the sun,
The violets blue with diamond dew
Are jewell'd every one;

My heart is bright as morning light,
And tender as the flow'r,
For here I rove to meet my love,
In this, the chosen hour.

The gentle wind with kisses kind
Is playing on my brow,
The fawn is leaping round the hind
Beneath the rustling bough;
The dove is cooing to her mate,
All things in earth appear,
To joy around me while I wait
For Orbin to be here.

[O wind that blows, O stream that flows,
O little fawn on lea,
All that can move to meet my love,
O call my love to me:
He comes—behold, my fate is told,
With joyous feet I fly
To find my rest upon his breast,
And in his heart to die.]

[Enter ORBIN.

ORBIN.

Mine Eigen, behold me, a fugitive now,
I fly to the camp with a brand on my brow.

EIGEN.

O tell me, my bard, for thy garment of white
Why bear'st thou the mail and the weapons of
fight?

ORBIN.

Last night beneath the sacred oak,
The dreaded rite was ta'en,
Last night the mystic word I spoke
That told of Britain's bane;
Then came the King, and, false as hell,
A blessed bode the Druids tell,
Alone my voice was rais'd to sing
A warning to our glorious King;
Silenc'd, and curs'd, and driv'n to flight,
I tore my bardic robes of white—
A warrior now, for Britain's weal
I change my golden harp for steel.

Eigen, my lady lov'd, I go,
And but for thee no tear should flow;
Pray to the gods to grant my arm
To guard thy father's head from harm,
And pray this parting may not be
Our last beneath the greenwood tree.

CHORUS.

Come! beneath our woodland bow'rs, &c.

ORBIN.

They gather the wreaths that shall hang on
the shrine
When the curse must be sung o'er this
treason of mine;
O weep not!

EIGEN.

Nay—linger not—haste ye and go,
Fly far from the Druid, the shrine and the
woe.

ORBIN.

Cling closely to me; hold me still,
Heart of my heart, and life and pow'r;
Thou, only thou, the hope, the thrill,
And impulse of the coming hour.

EIGEN.

Thine in death, to thy latest breath,
If it be thy fate to die;

ORBIN.

Then hand in hand, in the far-off land
We will wander, thou and I;

BOTH.

In the land where the fear of hostile sword,
Or the Druid's spell, or the rite abhorr'd,
Shall vex our love no more;
Where all is peace under summer suns,
And clear of battle the river runs,
And in placid waters the lilies float,
And the sweet birds sing an untroubled note;
Where never are heard the sounds of strife,
But all is radiant, joyous life,
When this sad life is o'er.

SCENE IV.

The Malvern Hills.

MAIDENS.

Wild rumours shake our calm retreat,
There comes a noise of hurrying feet,
Of bodesmen straining fast and far,
And the air breathes low of distant war—
Faint sounds of battles lost and won
Quiver and die when day is done;
Sweet lady, hope of Britain's line,
What fears of ours can match with thine?
Whatever woe the gods may bring,
Pray, sisters, for our gallant King.

EIGEN.

When the glow of the evening had died from
the hill,
And the murmuring voice of the forest was still,
[I wander'd again to the oak in the gloom,
Which shadows the shrine by the warrior's
tomb:]
Once again through the thicket all tangled
and green
[Where the glance of the moonlight was fitfully
seen,]
Came the maid of the Druids I met there of
yore,
[But all dark was the garb and the visage she
bore,]
No breath was abroad that might ruffle her
form,
But her tresses were toss'd as if lash'd by a
storm,
[And her hands were tight clench'd and her
eyes were aglare,]
And she spoke and she curs'd thee—O,
father, beware!

“Who falls from the mountain
Shall fall by the sword,
Who flits from the forest
Be bound with a cord;
The King and his kinsfolk
Are captive at home,
And all deck'd for the triumph
The forum of Rome.”

MAIDENS.

Wild rumours, &c.

[To-day we watch'd when morn was nigh
The stars pale slowly in the sky,
And in the dead gray dusk of dawn—
Across the heav'n we saw it drawn—
A mighty sword—a sword of flame,
The smoke wreaths round it went and came,
And from the point, we mark'd them well,
The blood drops slowly roll'd and fell,
One after one, with crimson gleam,
They dy'd the waves of Habren's stream:
The unknown heav'n, the earth we know,
Shake to the signs of coming woe;
But true to troth we here must stay
To guard our princess as we may.]

EIGEN.

O hush ye, my maidens, be hush'd; can it be?
What soldier comes hither so dreadful to see?
By the armour I know him, the torc, and the
ring,
And the dragon of gold, 'tis my father, the King!
[Enter CARACTACUS and remnant of British
soldiery in disorder.]

SOLDIERS.

We were gather'd by the river,
In a deep and hidden glen,
Sword and spear, and bow and quiver,
Many a myriad gallant men;
In our front the battle splendid
Of the foe upon the plain,
Wide its iron ranks extended,
When we burst on him amain,
And the roll of cars was sounding,
And the clash of shields resounding,
And the hiss of jav'lines falling,
And the clang of trumpets calling;
And all day the mighty battle
O'er the bloody meadows spread,
While we fell like butcher'd cattle,
Till the living trod the dead;
And our arms were faint and failing,
We were dying with the day,
When, at last, the foe prevailing
Swept, ah! swept our ranks away.

LAMENT.

CARACTACUS AND CHORUS.

Oh, my warriors, tell me truly,
O'er the red graves where ye lie
That your monarch led you duly,
First to charge and last to fly;
Speak, ah! speak, beloved voices,
From the chambers where ye feast,
Where the war god stern rejoices
That his host has been increas'd;
Say that first I clove the legions
Where the golden eagle flew
O'er the head to whom allegiance
From the Roman foe was due;
[Say ye saw me stand thereunder,
In the thickest of the ring,
While the battle crash'd like thunder,
Fighting bravely—like a king;]
Say, too, when the fight was ending,
That with glazing eyes ye saw
Me my quiv'ring ranks defending
From the greedy Roman maw;
And the god shall give you heeding,
And across the heav'nly plain,
He shall smile, and see me leading
My dead warriors once again!

SCENE V.

The Severn.

[British captives embarking on the Roman
galleys.]

DRUIDESSES AND A BARD.

Captive Britons, see them! Hark
To their tears as they embark!

Fetter'd, weary, worn, and white,
 Sun of Britain, shun the sight !
 Heav'n's of Britain, weep in rain ;—
 They shall ne'er return again !
 Lap their bark with sob and sigh,
 Sombre Habren, swirling by ;
 For they never more shall see
 British heav'n, or land, or thee.

SCENE VI.

Rome.

The Triumphal Procession.

CHORUS.

* Over the marble palace,
 Over the golden shrine,
 O'er street, and square, and forum
 The glaring noonbeams shine ;
 Widely the robes are waving,
 Brightly the jewels glance,
 Eager the eyes that lighten
 Each joyous countenance.

The march triumphal thunders
 Amid the shouting crowd,
 With flash of helm and corslet,
 While trumpets scream aloud ;
 And cymbals sharply ringing
 The car of triumph greet,
 With the milk-white steeds that draw it
 Along the sacred street.

[EIGEN, ORBIN, and CARACTACUS pass.

Before the car how different they
 Who barefoot drag their weary way :

But hark ! a shout that shakes the air,
 The Emperor fills the curule chair ;
 The captives halt before.

CLAUDIUS.

Unbind his hands, silence the trumpets ; plead,
 Briton, if plea can purge thy crimes away,
 Or turn the doom of many a bloody deed,
 The lingering doom that waits on thee to-day.

CARACTACUS.

Heap torment upon torment, woe on woe,
 Let months and years of anguish'd life be
 mine ;
 Tears from these eyes Rome cannot cause to
 flow,
 Nor bend this knee by any pow'r of thine.

* These lines have been transposed for some gain in
 musical effect.

We lived in peace, was that a crime to thee,
 That thy fierce eagle stoop'd upon our nest ?
 A freeborn chieftain, and a people free,
 We dwelt among our woodlands, and were
 blest.

For liberty, wives, children, hearth and shrine,
 From sea to plain we fought, from plain to
 hill ;

Now all is lost, all that was ours is thine ;
 My soul alone remains unshackled still.

Do then thy worst on me ; my people spare
 Who fought for freedom in our land at home,
 Slaves they are not ; be wise and teach them
 there
 Order, and law, and liberty with Rome.

EIGEN.

O for the swards of Britain, and the hills !
 The whisp'ring forest by our Habren's side !
 O for our Habren, and her silver rills,
 Before we lost them would that we had died !

ORBIN.

O for mine Eigen in her woodland glade,
 Light as the morning, tripping on the lea !
 Spare, spare her, Roman ! spare this trembling
 maid,
 And measure tenfold torment upon me.

ROMAN CITIZENS.

Slay, slay the Briton.

CLAUDIUS.

Captive, dost thou hear ?
 The gods themselves breathe through a
 people's breath ;
 The gods condemn thee ; dost thou learn to fear ?
 How say ye still, Quirites ?

ROMAN CITIZENS.

Death ! Death ! Death !

CARACTACUS.

I plead not for myself ; not earth or heav'n
 Can shake a soul like mine prepar'd for all ;
 Yet—yet I plead that mercy may be giv'n
 To these, my comrades of the Roman thrall.

My guileless daughter and the warrior bard,
 Her lover, fled from priestly bonds at home,
 Is there no grace for them, and is it hard
 To win so little from Imperial Rome ?

ORBIN.

Plead not for me, I will not quit thy side ;
 But plead for Eigen while thy breath endures ;

EIGEN.

Plead not for me, King's child, and Orbin's
bride,
Yours be my fate, as all my life was yours.

ROMAN CITIZENS.

Slay! Slay them!

CLAUDIUS.

By the gods they shall not die;
Their blood would curse the ground to which
it grew,
[The noble chief who fought and scorn'd to fly,
The maiden innocent, the lover true.]

We grant you grace; young warrior, clasp thy
bride;

Brave chieftain, all thy sufferings are o'er;
Dwell here in Rome, and by the Emperor's
side

Find safety, peace, and rest for evermore.

EIGEN, ORBIN, AND CARACTACUS.

Grace from the Roman! peace and rest are
ours,

Freedom is lost, but rest and peace remain;
Britain, farewell! through all the lingering
hours

Hope, memory, love shall hide our golden
chain.

CHORUS.

The clang of arms is over,
Abide in peace and brood
On glorious ages coming,
And Kings of British blood.
The light descends from heaven,
The centuries roll away,

The empire of the Roman
Is crumbled into clay;
The eagle's flight is ended.
His weary wings are furl'd;
The Oak has grown and shadow'd
The shores of all the world.
Britons, alert! and fear not,
Tho' round your path of power,
Opposing cohorts gather,
And jealous tyrants lower;
On—tho' the world desert you,
On—so your cause be right;
Britons, alert! and fear not,
But gird your loins for fight.
And ever your dominion
From age to age shall grow
O'er peoples undiscover'd,
In lands we cannot know;
And where the flag of Britain
Its triple crosses rears,
No slave shall be for subject,
No trophy wet with tears;
But folk shall bless the banner,
And bless the crosses twin'd,
That bear the gift of freedom
On every blowing wind;
Nor shall her might diminish
While firm she holds the faith
Of equal law to all men—
And holds it to the death;
For all the world shall learn it—
Though long the task shall be—
The text of Britain's teaching,
The message of the free;
And when at last they find it,
The nations all shall stand
And hymn the praise of Britain,
Like brothers, hand in hand.

H. A. ACWORTH.

2 Flutes (2nd Piccolo) 2 Oboes 2 Clar. 1 Bass Clar, 2 Basses 1 E. Bass

4 Horns, 4 Trumpets, 3 Trombones 1 Tuba

FINIS.

3 Timpani 1 Bass Drum, Cymbals Triangles
1 small drum, Gong, 1 small gong in E^b, Glockenspiel

Harp

Organ

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INDEX.

SCENE I.

(*Eigen, Orbin, Caractacus, and Chorus.*)

	PAGE
CHORUS—"Watchmen, alert!"	1
SOLO (<i>Caractacus</i>)—"Watchmen, alert! the King is here"	18
RECIT. (<i>Eigen, Orbin, and Caractacus</i>)—"Father, Sire, and King"	27
SOLO (<i>Eigen</i>)—"At eve to the greenwood"	51
TRIO (<i>Eigen, Orbin, and Caractacus</i>)—"On the ocean and the river"	85
CHORUS—"Rest, weary monarch"	41

SCENE II.

(*Orbin, Arch-Druid, Caractacus, and Chorus.*)

SOLO (<i>Arch-Druid</i>) AND CHORUS—"Tread the mystic circle round"	45
CHORUS. (INVOCATION)—"Lord of dread"	51
RECIT. (<i>Arch-Druid, Orbin, and Caractacus</i>)—"Bard, what read ye?"	56
SOLO (<i>Caractacus</i>) AND CHORUS (<i>Soldiers</i>)—"Leap to the light"	67
CHORUS—"Hence—ere the Druid's wrath is woke"	77

SCENE III.

(*Eigen, Orbin, and Chorus.*)

INTRODUCTION (<i>Orchestra</i>)	88
CHORUS—"Come! beneath our woodland bowers"	90
SOLO (<i>Eigen</i>)—"O'er-arch'd by leaves"	95
SOLO (<i>Orbin</i>)—"Last night beneath the sacred Oak"	100
DUET (<i>Eigen and Orbin</i>) AND CHORUS—"They gather the wreaths"	108

SCENE IV.

(*Eigen, Caractacus, and Chorus.*)

CHORUS (<i>Maidens</i>)—"Wild rumours shake our calm retreat"	115
SOLO (<i>Eigen</i>)—"When the glow of the evening"	120
CHORUS (<i>Soldiers</i>)—"We were gather'd by the river"	124
SOLO (<i>Caractacus</i>) AND CHORUS. (LAMENT)—"O my warriors"	185

SCENE V.

(*A Bard and Druid Maidens.*)

SOLO (<i>A Bard</i>) AND CHORUS—"Captive Britons, see them"	142
---	-----

SCENE VI.

(*Eigen, Orbin, Caractacus, Claudius, and Chorus.*)

PROCESSIONAL MUSIC (<i>Orchestra and Chorus</i>)—"The march triumphal thunders"	149
RECIT. (<i>Claudius</i>)—"Unbind his hands"	166
SOLO (<i>Caractacus</i>)—"Heap torment upon torment"	167
RECIT. (<i>Claudius</i>) AND CHORUS—"Slay, slay the Briton"	172
SOLO (<i>Caractacus</i>)—"I plead not for myself"	175
QUARTET (<i>Eigen, Orbin, Caractacus, and Claudius</i>)—"Grace from the Roman"	179
CHORUS—"The clang of arms is over"	185

CARACTACUS

Edw. Elgar

SCENE I.

BRITISH CAMP ON THE MALVERN HILLS. NIGHT.

Caractacus and the British host entering the Camp.

H. A. AOWORTH, C.I.E.

EDWARD ELGAR, Op. 36.

Allegro. ♩ = 120.

PIANO.

sordamente.
ppp
vle

Clar
Cl. & Vc.
H.
Clar

poco cres.

dim.
1
H.
ppp
B.C.
cres.
Pizz

pp

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Elgar.—Caractacus.—Novello's Edition. B

8285

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music is in a key with two flats. The right hand has a complex melodic line with many slurs and ties. The left hand has a more rhythmic accompaniment. The instruction "poco cres." is written above the right hand.

Handwritten musical score system 2. It features a grand staff. Above the staff, it says "2 Horns + Clar." and "all ok". The music starts with a forte "fp" dynamic. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The instruction "cres." is written above the right hand.

Handwritten musical score system 3. It features a grand staff. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The instruction "mf" is written above the right hand, and "sonore." is written below the left hand.

Handwritten musical score system 4. It features a grand staff. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system is enclosed in a large right-facing curly bracket.

Handwritten musical score system 5. It features a grand staff. Above the staff, it says "3". The music starts with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The instruction "Chorus Rise" is written in a box above the right hand. The dynamics "sf", "cres.", "sf", and "sf" are written above the right hand.

Handwritten musical score system 6. It features a grand staff. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The instruction "poco rit." is written above the right hand.

4 CHORUS.
SOPRANO.

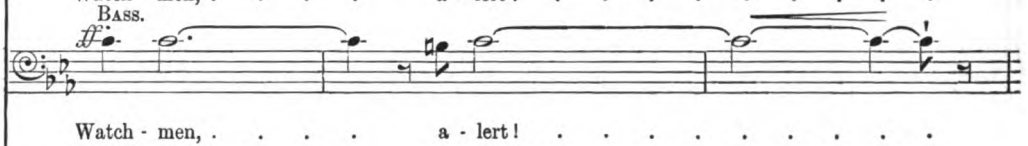
ALTO.



TENOR.



BASS.



cl 4 *a tempo.* *sf marcato.* *Brass harmony*

Brass *Horn* *Ped.* *

the Ro - man hosts Have gird-led in our Brit - ish

the Ro - man hosts Have gird-led in our Brit - ish

the Ro - man hosts Have gird-led in our Brit - ish

Trpt *WW & Horn* *Trpt* *WW & Horn* *Str.*

p *3* *3* *3* *Sva bassa.*

Our home - steads burn, and, all be - tween, Wide wast-ed lie our

Our home - steads burn, *espress.* our home - steads burn, and, all be -

Our home - steads burn, our

Our home - steads

6 *har*

p

ten.

wood - - - lands green,

- tween, Wide wast - ed lie, wide wast - ed ..

home - steads burn, and, all be-tween, Wide wast - ed lie our

burn,

p

7

wide wast - ed .. lie our wood - lands green,

lie our wood - lands green,

wood - lands green, our wood - lands green, *cres.* Be - *cres.*

Be - neath the stern un -

7

Be - neath the stern un -

Be - neath the stern un - fal - t'ring tramp, As

- neath the stern un - fal - t'ring tramp, As le - gions roll, as

- fal - t'ring tramp, be - neath the tramp, As le -

cres.

- falt'ring tramp, As le-gions roll from camp to camp.

molto cres.

le - gions roll, as le - gions roll from camp to camp.

molto cres.

le - gions roll, as le - gions roll from camp to camp.

- - gions roll from camp to camp, as le-gions roll from camp to camp.

sf

ff strepitoso.

Watch - men, . . . a - lert ! . . .

Watch - men, . . . a - lert ! . . .

Watch - men, . . . a - lert ! . . .

Watch - men, . . . a - lert ! . . .

8

ffz *p*

Ped. *

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

mf marcato.

tr

W.W.T. Henry

3

3

mf

Brit-ish coasts.

Brit-ish coasts.

Brit-ish coasts.

Brit-ish coasts.

Sva

ff *dim.*

9

CONTRALTOS.

Night has clos'd a .

W.W. *str.* *W.W. & str.* *pp* *dim.* *cres.*

Harp *C.B. + P. Drum* *F. mp + P. Drum*

bove us, sleep, . . and wake a - gain Rea - dy for the

cres.

le - gions ga - th'ring on the plain ;

TENORS. * *f* Loose not helm or buckler,

Triangles sharp.

Horns. *BASSES.* *ff* Loose not helm or buckler,

10

rest like men of war, Sol - dier in his

rest like men of war, Sol - dier in his har - ness,

har - ness, sol - dier in his har-ness, cap-tain by his car ; . . . *dim.*

sol - dier in his har-ness, cap-tain by his car ; . . . *dim.*

tutti

Sva

* The Altos (men) with the 1st Tenors to 13.

color as before

11

SOPRANOS.

So the King shall find you,

when he gives com-mand, In the fi - nal

mus - ter rea-dy for the land.

Hrus.

TENORS.
On like men un-daunt-ed, on like men un-daunt-ed,

BASSES.
On like men un-daunt-ed, on like men un-daunt-ed,

12

not a look be-hind, .. Roll the voice of free-dom

not a look be-hind, Roll the voice of free-dom

13

Roll the voice of free-dom rushing on the wind;

ALTO.
Roll the voice of free-dom rushing on the wind;

rushing on the wind, rushing on the wind; . . .

rushing on the wind; . . .

13

pesante.
Com-rades, com-rades

pesante.

viola
pesante.

Com-rades, com - rades firm and
firm and fear - less, breast the hill and sing To the

pesante.

Com - rades firm and fear - less, breast the
fear - less, breast the hill and sing, To the foe de -
foe de - fi - ance, glo - ry to the King, to the

pesante.

Com - rades firm and fear - less, breast the hill and
hill and sing, To the foe de - fi - ance,
- fi - ance, glo - ry to the King.
foe, to the foe de-fi-ance, glo - ry to the King.

sf

8283.

Allargando.

sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the

*Sva**Allargando.**organ*

Ped alone
Tr/t

14

King. Watch - men, be - hold the warn - ings
 King. Watch - men, be - hold the warn - ings
 King. Watch - men, be - hold the warn - ings
 King. Watch - men, be - hold the warn - ings

14

Tutti sf
sf
sf

dire,
 dire,
 dire . . . Writ east - ward far in signs of fire, be - hold the warn - ings
 dire . . . Writ east - ward far in signs of fire, be - hold the warn - ings

(Piano accompaniment)

Be - hold the warn - ings

dire Writ east - ward far in signs of fire, writ east - ward in

dire, watch - men, be-hold . . the warnings dire, watch -

dire Writ east - ward far . . in signs of fire, be-hold the warnings

15

dire, Writ east - ward far in . . fire ;

signs, in signs of fire, in signs of . . fire ; On

. . men, be-hold . . the warnings dire ; On these green mountain tops the

dire, Writ . . in signs of fire ; On these green mountain tops the last, the

15

the last Of Brit-ain's hosts, the last . . of Brit - -

these green mountain tops the last, the last, the last . . Of Brit - -

last, the last Of . . Brit - ain's hosts, of Brit - ain's

last . . Of Brit - ain's hosts, of Brit - ain's

sf sf sf str. 3 3

- - ain's hosts . . is fort - ress'd fast; On

- - ain's hosts . . is fort - ress'd fast; On these green

hosts is fort - - ress'd fast; On these green moun - tain

hosts is fort - - ress'd fast; On these green moun - tain

16 Tutta forza. sf

Be - hold the warn - ings

dire Writ east - ward far in signs of fire, writ east - ward in

dire, watch - men, be-hold . . the warnings dire, watch -

dire Writ east - ward far . . in signs of fire, be-hold the warnings

15

dire, Writ east - ward far in . . fire ;

signs, in signs of fire, in signs of . . fire ; On

- - men, be-hold . . the warnings dire ; On these green mountain tops the

dire, Writ . . in signs of fire ; On these green mountain tops the last, the

15

the last Of Brit-ain's hosts, the last . . of Brit - -

these green mountain tops the last, the last, the last . . Of Brit - -

last, the last Of . . Brit - ain's hosts, of Brit - ain's

last . . Of Brit - ain's hosts, of Brit - ain's

sf sf ff str. 3

- - ain's hosts . . is fort - res's'd fast; On

- - ain's hosts . . is fort - res's'd fast; On these green

hosts is fort - - res's'd fast; On these green moun - tain

hosts is fort - - res's'd fast; On these green moun - tain

16 Tutta forza. sf

these green moun - tain tops . . the last Of Brit - ain's hosts, the last of
 moun - tain tops, on these green moun - tain tops the
 tops . . . the last Of Brit - ain's hosts . . . is fort-ress'd, fort-ress'd
 tops . . . the last Of Brit - ain's hosts . . . is fort-ress'd, fort-ress'd

Brit - ain's hosts is . . fort - ress'd fast, . .
 last Of Brit - ain's hosts, of Brit - ain's hosts is . . fort - ress'd
 fast, the . . last of . . Brit - ain's hosts is . . fort - ress'd fast.
 fast, the last of Brit - ain's hosts is . . fort - ress'd

18 CARACTACUS.
L'istesso tempo.

Watch - men, . . . a - lert! . . . the

L'istesso tempo.

8va.....

clar p

8va bassa.....

str

cres.

f

più lento. dim.

King . . is here, . . Your wea-ry bre - thren slum - ber near ;

8va.....

clar p

pp colla parte.

rit.

str

rit.

Od.

19 *a tempo, più lento.*
cantabile.

Well rest ye on your bat-ter'd shields, O he - roes . . of a

stringendo.

a tempo, più lento.

stringendo.

pp + d.

dim. *poco a poco più lento.*

hundred fields ; Your com - - rades wake your lines to

pp *poco a poco più lento.*

C + D

p rit.

guard; Rest, war - riors, . . . rest, . . . be-neath their

Viola
dolce. *colla parte.* *dim* . . . in . . .

pp *Andantino.* (He proceeds to the foot

ward, rest! . . . rest!

Andantino. $\text{♩} = 60.$

en do. . . . *ppp* *celli*

Harif.
con Ped.

of the mound by the Spring of Taranis.)

string muted

The

mutely string

legato.

air is sweet, the sky is calm, All na-ture round is breath - ing balm,

ppp *celli*

p The e - cho of our war - fare falls Faint— faint— dis - tant— *dim.*

22 *Poco più mosso.* *cres.* on these grass - y walls, O spi - rits . . . of the

Poco più mosso. ♩ = 84. sonore.

*Ped. * Ped. * Ped. simile.*

cres. hill, sur - round With wav - ing wings this ho - ly

cres - cen - do.

23 *p* *cres.* ground, And from your air - y cen - sers

f *cres.* *allargando.*

show'r Strength to . . me, strength . . . in this

p *colla parte.*

sonore.

24 *pp* (He ascends the mound by the Spring of Taranis.) *rit.*

lone - ly hour. I have

a tempo. $\text{♩} = 60.$ *ppp* *rit.*

QUASI RECIT. *cres.* *accel.* *poco a poco stringendo e cres.*

fought and I have striv-en, Fought with foes and striv'n with friends, Fought for white rob'd priests and

colla parte. *sf* *poco a poco stringendo e cres.* *tr* *Viola*

25 *Allegro molto.* *f*

glee - men, Fought that Britons might be free . . . men,

Allegro molto. $\text{♩} = 132.$ *tr* *risoluto.* *tr* *3*

con fuoco. f

I have driv - en, I have

driv - en O'er the ridg - es steep of war . . . Like a King . . .

sonore. ff

sf p sfz

26

. . . my thun - d'ring car.

Thro' the cloven ranks of bat-tle Rome has heard my wheelblades

sf *cres. molto. sf sf* *sf sf* *sf*

ffzp trem. pp *cres.*

ffz rat - tle,

w.w. *Sva* *cres.* *f* *tr* *3*

And has known . . . Gold - en

st *marcato.* *sf dim.* *p* *Trb.*

torc and helm . . to - ge-ther Shim-m'ring.

st *w.w.* *tr* *3* *3*

shim-m'ring thro' the storm - y wea-ther, And my arm . . thespear up -

Sva *sf* *sf p* *tr* *3* *3*

molto allargando.

cres.

- lift - ing Thro' the sleet . . of jav'lins drift - ing Like a king— . .

sf *sf* *sf* *f colla parte. p*

dw. rulas

ulli

a tempo.

. . like a king— a - lone.

sf *a tempo. molto cres.*

str. + W.W.

29 *Lento.* *RECIT. p*

But . . . it

sf pp colla parte.

Ped.

Harf. & str.

And. viol. & flute

Andantino

ends, it ends, . . the he - ro - ic sto - ry, . .

Andantino. ♩ = 72.

ppp

trem. II K.

Violins

clar.

*Allargando. molto espress.**rit. dim.**a tempo.**p ten.*

but it ends, . . . Free-dom ends, and pow'r and glo

30

*a tempo.*ry :—
SENTRIES (*afar*).
CHORUS. TENOR.

Watch - men, . . . a - lert!

CHORUS. BASS.

Watch - men, . . . a -

30

*ppp a tempo.**Allegro di molto.**mf*

Nay! . . .

nay, not

lert!

Allegro di molto. ♩ = 132.*pp**cres.*

yet, . . . the steadfast Ro - - man . . . On his

ff *dim.* *pp*

ranks . . . shall feel the foe - - - man Once a -

cres.

- gain, . . . one last en - dea - vour, . . .

mf

31

Brit - ain, my land, is sav'd . . .

sfz *accel.* *cres.* *ff* *accel. molto.*

rit. f *a tempo.*

for ev - er.

fff *colla parte. p* *dolce. a tempo.* *cres. molto e stringendo.*

f *f* *p*

33

a tempo. (Eugen enters.)EIGEN. *mf*

Fa - ther!

33

dolce.

'Tis

p a tempo.

pp

Sire and King, Why wand'ring by the

Ei - gen.

con Ped

8233.

Digitized by Google

pale star - light? . . .

Nay! daugh - ter, . what can Ei - gen

bring Un - tend - ed . . . through the camp by night?

34

EIGEN.

Nay, not un - tend - ed, Or . . . bin waits,

Close at my side, a guard . . . from

p *pp* *f* *fp*

8va...

rit. dim. *p a tempo.*
 bale, With me to read thee Brit - ain's fates.
a tempo.

f *colla parte.* *pp* *cres.*
con Ped.

ORBIN. *f*
 Lord and Cap-tain, hail !

CARACTACUS. *f p.*
 Hail ! Or - bin.

f *pp* *pp*

CARACTACUS. *mf*
 Fates! . . . they have left . . me ;

dolce.

cres. *f* *p cres.*
 gods are far ; . . . Yet wo - men

pp

allargando. cres.

view the light of hea - ven, Say, canst thou read in

allargando.

pp

molto espress. *f rit.* *dim.*

yon - - der star One ray . . of hope to Bri - tain

colla parte. *pp*

38

a tempo.

Far off the dis - tant

given ?

SENTRIES (in the distance).
ALTO.

pp

Watch - men, . . a - lert!

TENOR.

pp

Watch - men, . . a - lert!

BASS.

ppp.

38

Watch - men, . .

ppp a tempo.

sen - try's hail Keeps vi - gil o'er the ar - my sleep - ing:

a - lert!..

fp *dolce.*

p

Here all is peace; at - tend . . . the tale Which Ei - gen's gen - tle

pp

40 *Allegro.*

breast is keep - ing. . . .

dolce. *Allegro. ♩ = 80.*

EIGEN. *mf*

At

cres. molto. *f*

41

Poco largamente.

pp *cres.*

She rais'd . . . it. and thrice, . . thrice reap'd a twig .. from the

pp *tr.* *tr.*

dim. **42**

oak, And the songs of the for - est were hush'd as she spoke :

8va *tr.* *tr.* *dim. e molto.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

mezza voce. *Andantino. quasi ad lib.* *pp dim.* *cres.*

" When the voi - ces of earth At the mid-night are still, Go

8va *Andantino. ♩ = 56.* *pp colla parte.*

ten.

forth thro' the camp On the crest of the hill; On the mound tow'rd the

sun - rise, By Ta - - - ra - nis' spring,

pp

3

f *dim.* *rit.*

Speak thus to thy fa-ther, O child of the King 'From

ppp rit.

sempre trem.

44 *Più mosso.*
risoluto.

cres. *f*

o - cean to riv - er, . . From ri - ver to rill, The wings of the

Più mosso. ♩ = 66.

p trem.

cres. molto.

ea - gle Shall fol - low thee still; But deep in the for - est Their

pp *cres.*

Musical score for the song "The Dragon" from "The Sea and the Mountains". The score is in 3/4 time and consists of three systems. The first system features a vocal line with the lyrics "vig - our may fail, And high on the mountain The dra - gon pre -" and a piano accompaniment. The second system continues the vocal line with the lyrics "Sea" and the piano accompaniment. The third system concludes the piece with the lyrics "Ped." and "* con Ped.". The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), and dynamic markings like *largamente.*, *ff*, and *ffz p*.

45 *Allegro.*

vail."

ORBIN.

On the o - cean and the riv - er, By the

45 *Allegro.* ♩ = 132.

pp *cres.*

p 3 3 3 3

stream that cuts the plain, Sail and pen - non fill and quiv - er, And the

46
ma cantabile.

war horse champs the grain : . . . Thro' the close en -

sf p *Ped.* *

p *Ped.* * *Ped.* *

tan - - gled for - - est Is the le - - gion's

Ped. * *Ped.* * *Ped.* * *Ped.* *

47

toil . . the sor - est, . . On the

CARACTACUS. *f*

I have met them in the for - est, And they

47 *Sva.*

Ped. * *Ped.* * *Ped.* *

moun - tain steep . . and drea - ry . .

bore . . my fierc - - est shock, We were bro - ken like the

Sva.

Ped. * *Ped.* *

EIGEN.

Ped.

49

gon pre - vail."

le - gions In the wild Si - lu - rian re - gions? . . Shall I

meet them, . . shall I meet them?

sfp *sf accel. molto.* *sf* *sf* *sf*

50 *a tempo.* EIGEN. *f*

a tempo. ♩ = 132. In the Oak grove to - mor - row The

pp *pp* *sf* 3 *sf* 3 *sf* 3

Ped.

Dru - ids shall meet, To read thee the o - . . .

ffz 3 *p* *cres.* 3 3 3 3

8283.

mens Of . . joy not de - feat:

sf *p* *pp* *poco rit.*

Ped.

51 *Largamente e cantabile.*

EIGEN. By the song of the maid - en The

ORBIN. By the song of the maid - en The

CARACTAGUS. *f* By the song of the maid - en The

51 *Largamente e cantabile.* $\text{♩} = 120$.

f *p*

Ped. * *Ped.* * *Ped.* *

o - men shall be, My fa - ther, the glo - ry Of Brit - ain, the

o - men shall be, O fa - ther, the glo - ry Of Brit - ain and

o - men shall be, O Brit - ain, my Brit - ain, The tri - umph of

Ped. * *Ped.* * *Ped.* *

Ped. *

largamente. *molto rit.*

glo - ry, my fa - ther, the glo - ry Of Brit - ain and

largamente. *molto rit.*

thee, O fa - ther, the glo - ry, glo - ry Of Brit - ain and

largamente. *molto rit.*

thee, O Brit - ain, the tri - umph, Brit - ain, the tri - umph of

rit.

52 *a tempo.*

(They descend the Hill.)

f *a tempo.*

thee.

f *a tempo.*

thee.

f *a tempo.*

thee.

52 *a tempo.* *pp* *molto cres. accel.* *ff a tempo, legato.* *Molto largamente.*

dim. molto.

pp allargando. cres. *ff rit.*

CHORUS (*Spirits of the Hill*).

41

SOPRANO.

CHORUS (*Spirits of the Hill*). SOPRANO. *pp*
ALTO. Rest, wea - ry mon - arch; tow'rd the
TENOR. *pp* Rest, wea - ry mon - arch; tow'rd the
BASS. *pp* Rest, wea - ry mon - arch; . . . tow'rd the
Rest, . . . wea - ry mon - arch; . . . tow'rd the

53 *Andante.*

rest, weary mon-arch; . . . toward the

54

espr. *dim.*

day . . The night . . is wan - ing fast a - way ; Bent . . on thee with be -

espr. *dim.*

day . . The night is wan - ing fast a - way ; Bent . . on thee with be -

espr. *dim.*

day . . The night is . . wan - ing fast a - way ; Bent . . on thee . . with be -

espr. *dim.*

day . . The night is wan - ing fast a - way ; Bent on . . thee with be -

54

pp

pp nig - nant eye, . . Morn's sil - ver star . . *dim.* *pp* as - cends the sky; . .
pp nig - nant eye, . . Morn's sil - ver star . . *dim.* *pp* as - cends, as - cends the
pp nig - nant eye, . . Morn's . . sil - ver star . . *dim.* *pp* as - cends, as - cends . . the
pp nig - nant eye, . . Morn's sil - ver star as - cends the sky; . .
pp *p*

pp Sleep, sleep, and, a -
sky; Sleep, and, a -
sky; Sleep, and, a -
Sleep, sleep, and, a -

55

cres.

f *poco stringendo.* *cres.* 56 *ff a tempo.* *dim.*
wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Cast-ing a - far with
poco stringendo. *cres.* *ff a tempo.* *dim.*
wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Cast-ing a - far with
poco stringendo. *cres.* *ff a tempo.* *dim.*
wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Casting a - far with
poco stringendo. *f* *a tempo.* *dim.*
wake, a-gain in - spire Thy warriors with thy soul of fire, . . Casting a far . . with

56

poco stringendo. *a tempo.*

dim.
morn - ing light . . The brood - ing cares that bur - den night.
pp *dim.*
morn - ing light The brood - ing cares that bur - den night.
pp *dim.*
morn - ing light The brood - ing cares that bur - den night.
pp *dim.*
morn - ing light The brood - ing cares that bur - den night.

pp *pp*

8283. *Ped.*

57

The air . . is hush'd, . . .

Is

The air . . is hush'd, . . .

Is

Is

57

Svea

pp

f

[illegible]

58 *Poco più lento.*

rit.

ppp Save for the sentry's voice, is still.

rit.

ppp Save for the sentry's voice, is still.

rit.

ppp Save for the sentry's voice, is still.

rit.

ppp Save for the sentry's voice, is still.

58 still.

rit.

ppp *a tempo. Poco più lento.*

SENTRIES (*a far*).

59

ppp

Watch-men, a -

ppp

Watch-men, a - lert !

59

ALTO.

- lert !
BASS.

ppp

Watch-men, a - lert !

dim.

dim. in - u - en - do.

SCENE II.

THE SACRED OAK GROVE BY THE TOMB OF THE KINGS.

Arch-Druid, Orbin, Druids, Druidesses and Bards.

Adagio. $\text{♩} = 63.$
8va

PIANO. *pp legatissimo.* *cres.* *mf*

con Ped.

dim. *molto.*

1
ARCH-DRUID.
maestoso. *mf*

Tread the mys - tic cir - cle round, Measure off the ho - ly ground,

pp *cres.*

pp *mf* *cres.*

Thro' the fire and thro' the smoke, Gir - dle slow.. the sa - - cred

ppp

2

Oak.

CHORUS. TENOR.*

cres.

Thro' the fire and thro' the smoke, Gir - dle slow the sa - cred Oak,

CHORUS. BASS.

*p.**cres.*

Thro' the fire and thro' the smoke, Gir - dle slow the

2

*cres.**mf**8va*

8vi

Tree of eld, whose branches show, Bright-est in the win - ter snow, The

Tree of eld, whose branches show, Brightest in the win - ter snow, The

3

dim.

pearl - fruit - ed mis - tle-toe;

pearl - fruit - ed mis - tle-toe;

Tree of

* The Altos (men) sing with the 1st Tenors to 53.

8293.

pp *dim.*

Tree of eld! Gir-dle slow . . . the sacred Oak.

eld! . . . Gir-dle slow . . . the sacred Oak. . . .

tr dim. *tr*

4 *mf* *cres.*

ARCH-DRUID.

Bear your torches thro' the gloom, Quench them on the

Bear your torches

Bear your torches

4 *sostenuto.* *sf* *p cres.*

f *dim.*

he-ro's tomb, Where the stones are wet and red With the blood of

thro' the gloom, bear your torches thro' the

thro' the gloom, bear your torches thro' the

dim.

5

vic - tims dead ;

gloom. . .

Gir - dle slow . . the sacred

pp

pp

5

ten.

ten.

ten.

ten.

pp *dolcissimo*.

DRUID MAIDENS.
CHORUS. SOPRANO & CONTRALTO. *pp dolce*.

Thread the mea - sure left and

dim.

Oak.

dim.

Oak.

ten.

ten.

ten.

3

3

ten.

right, Dru-id maid - ens, clad in white, Loose your locks, . . your bosoms

bare, . . Breathe the god - head brood - ing there, Hov'ring round . . your floating

molto dim.

molto dim.

CONTRALTO.

6

Ped. * *Ped.* * *Ped.* *

molto cres. *f* *sf*

Thread the mea - sure, left and right, Dru

cres. *molto cres.* *f* *sf*

Thread . . . the mea - sure, left and right, Dru -

molto cres. *f* *sf*

branch - es . show The pearl - fruit - ed mis - tle-toe; Tree of

molto cres. *f* *sf*

branch - es show The pearl - fruit - ed mis - tle-toe; Tree of

7

ff *sf*

12/16

dim. *dolce e dim.*

- id maidens, clad in white, . . Thread the measure, left and right, thread the measure, left and

dim. *dolce e dim.*

- id maidens, clad in white, Thread the mea - sure, Dru - id

sf *dim.* *dolce e dim.*

eld, . . . whose branches show . . . The pearl - fruit - ed mis - tle-toe, the

sf *dim.* *dolce e dim.*

eld, . . . whose branches show . . . The pearl - fruit - ed

dolce e dim.

sf *sf*

(The Dance ceases.)

right, Dru-id maidens, clad in white.

maid - ens, clad . . in white. . .

pearl - fruited mis - - tle - toe; Bear your torch-es thro' the gloom.

mis - tle-toe; Bear your tor - ches, bear your torch - es thro' the gloom.

p *dim.* *pp* *ppp* *sonore.* *Allargando.* *rit. molto cres*

8

INVOCATION.

Lento e solenne.

Lord of dread, . . and lord of pow'r, . . .

Lord of dread, . . and lord of pow'r, . . .

Lord of dread, . . and lord of pow'r . . .

Lord of dread, . . and lord of pow'r, . . .

Lento e solenne. $\text{♩} = 60$.

ff *a tempo.* *con Ped.*

8283.

ARCH-DRUID.

f Ta - ra - nis! *sf* This is thine, the fate - ful hour, *dim.*

ff This is thine, the fate - ful hour, *sf p*

ff This is thine, the fate - ful hour, *sf p*

ff This is thine, is thine, the fate - ful hour, *sf p*

ff This is thine, is thine, the fate - ful hour, *sf p*

p This is thine, the fate - ful hour, *sf p*

p *ff* *sf p dim. molto.* *sf p*

espress. Ta - ra -

When beneath the sacred Oak,

When beneath the sacred Oak,

p Thrice the sacred charm is spoke, . . . *pp*

p Thrice the sacred charm is spoke, . . . *pp*

sf p *pp* *espress.* 3

nis!

Thrice, thrice, thrice the sa-cri-fi-cial knife

Thrice, thrice, thrice the sa-cri-fi-cial knife, thrice the

Thrice, thrice, thrice the sa-cri-fi-cial knife, thrice the

Thrice, thrice, thrice, thrice the sa-cri-fi-cial

9

ffz Sva bassa

ffz Sva

Full organ

Ped.

*

mf

Ta-ra-nis, de-scend!

dim.

Red-dens with a vic-tim's life, . . . Thrice the

dim.

sa-cri-fi-cial knife Red-dens with a vic-tim's life, . . . Thrice the

Red-dens, thrice the knife

dim.

sa-cri-fi-cial knife Red-dens with a vic-tim's life, . . . Thrice the

dim.

knife Red-dens with a vic-tim's life, . . . Thrice the

espress.

dim.

p

pp

3

pp

54

segato.
p 3

Thrice the mys-tic dance is led . . . Round the al-tar, round the al-tar where they

cres. 3 *dim.* 3

mys-tic dance is led . . . Round the al-tar where they

mys-tic dance is led, . . .

mys-tic dance is led, . . .

mys-tic dance is led . . . Round the al-tar where they

dim.

10

poco stringendo.

bled. . .

molto espress.
pp

poco stringendo.
poco cres.

bled. Ta-ra-nis, Ta-ra-

molto espress.
pp

poco cres. *poco stringendo.*

Ta-ra-nis, Ta-ra-nis, de-

molto espress.
pp

poco cres. *poco stringendo.*

Ta-ra-nis, de-scend to aid,

molto espress.
p

poco stringendo.
poco cres.

bled. Ta-ranis, de-scend, Ta-ranis, de-

10

ppp 3 3 *poco stringendo.* 3

mf. *cres.* *Allargando.*
 - nis, Ta - ra - nis, de - scend to aid,
cres. *Allargando.*
 - scend . . . to . . aid, Let the fu - ture fate be said,
cres. *Allargando.*
 de - scend, . . de - scend to aid,
Allargando.
 - scend, de - scend to . . aid, Let the fu - ture fate be said,

fff a tempo. molto sostenuto. *dim. molto.*
 Ta - ra - nis, de - scend, de - scend to aid, Let the fu - ture fate be
fff a tempo. molto sostenuto. *dim. molto.*
 Ta - ra - nis, de - scend to aid, Let the fu - ture fate be said, let the fate be
fff a tempo. molto sostenuto. *dim. molto.*
 Ta - ra - nis, descend, de - scend to aid, Let the fu - ture fate be said, let the fate be
fff a tempo. molto sostenuto. *dim. molto.*
 Ta - ra - nis, de - scend to aid, Let the fu - ture fate be

Sva.
fff a tempo. molto sostenuto. *dim. molto.*

56 *Poco allargando.*

pp said, de - scend . . . to aid,

pp said, de - scend to aid,

pp said, de - scend to aid,

pp said, de - scend to aid,

Poco allargando.

8vi

11 *pp* Ta - ra - nis, de - scend to

pp Ta - ra - nis, de - scend to

pp Ta - ra - nis, de - scend to

11 *ppp* Ta - ra - nis, de - scend, de - scend to

8va

12 *Moderato.*

nis.

scend.

aid.

aid.

ARCH-DRUID. RECIT. *a tempo.*

mf

12 Bard, . . . what

Moderato. 84.

dim.

8283.

ad lib. *rit.* *Lento.*

read ye in the field Of the war-god's sil-ver shield?

Lento. ♩ = 66.

colla parte. *ppp*

ORBIN.

p Round the field the sha-dows ga-ther, *pp* Dull, and dim, and dark, *dim.* my

ppp

13 *Più lento.*

fa-ther. *Più lento.* ♩ = 60.

ppp *f* *pp*

ARCH-DRUID. RECIT. *ad lib.*

f Van-ish, shadows! *a tempo.* let him see *rit.* Clear-ly what the o-mens

Moderato. *f* *a tempo.* *sf* *colla parte.* *dim.*

14 *Allegro.* *a tempo.*

ORBIN.

be. . . I see an ea-gle fly-ing . . . With

Allegro. ♩ = 120.

mf *a tempo.* *sf* *pp*

con Ped.

ff stringendo. *Lento.* *p*

beak and ta - lons red, 1

stringendo. cres. *sf* *pp* *pp*

Lento. $\text{♩} = 66.$

dim. (mezza voce.) *Poco più lento.* *pp*

see a war - rior ly - ing On the green earth dead.

Poco più lento. $\text{♩} = 60.$

pp *dim.* *ppp*

Sua bassa

15 *ARCH-DRUID.* *mf*

Grim the vi - sion,

CHORUS. *pp* *dim.*

Ta - ra - nis!

pp *dim.*

Ta - ra - nis, de - scend to aid.

pp *dim.*

Ta - ra - nis, de - scend to aid.

pp *dim.*

Ta - ra - nis, descend to aid.

15

dim. $\text{♩} = 60.$

Sua bassa

accel. molto. *cres.* *Allegro.* *ff*

grim and stern, Min - strel, which thine eyes dis - cern : Gaze a - gain, and

Allegro. $\text{♩} = 126.$ *Sra.* *ff p*

accel. molto. *p rit.* *dim.*

mark it well, . . . What thou see - est, speak and tell. . .

colla parte. *dim.* *molto rit.*

16

Lento.
ORBIN. RECIT.

p *a tempo.* *mezza voce.* *pp*

Dim and dark the shadows ga - ther Round the shield a - gain, my

Lento. $\text{♩} = 66.$

colla parte. *ppp* *pp* *a tempo.*

ARCH-DRUID. RECIT.

fa - ther. No more, the fat - ed hour is past.

ppp *accel.* *sf*

ppp *Sua bassa*

Molto Allegro. $\text{♩} = 138.$

fff *Ped.* *sf* *sf*

17 *Andante.*

(The Druid Maidens resume the choric measure round the Oak.)

ARCH-DRUID (aside). *p ma marcato.*

CHORUS. TENOR.

The omens speak in gloom at last;

And must our

CHORUS. BASS.

The omens speak in gloom at last;

The omens speak in gloom at last;

17 *Andante.* ♩ = 69.

ten. *f* *p* *pp* *ten.* *ten.* *ten.* *ten.*

MAIDENS' CHORUS. UNISON.

pp Thread the

he - ro toil in vain Unbless'd up-on the bat-tle plain?

ten. *ten.* *ten.* *ten.*

mea - sure left and right, Dru - id maid - ens,

Or, with the Druid's blessing go, Like fire . . . from

Or, with the Druid's blessing go,

Or, with the Druid's blessing go,

clad in white, Thread the mea - sure, thread the mea - sure, Dru - id
 heav'n, up - on . . the foe? *f* Desert your
mf Like fire from heav'n, upon the foe? Desert your
mf Like fire from heav'n, upon the foe? Desert your
ten.
dim. maid - ens, clad in white. *p marcato.* *cres. molto.*
 priests, ye gods; . . . to - night . . Still shall his soul be arm'd for
 priests, ye gods; to - night . . Still shall his soul be arm'd . . for
 priests, ye gods; to - night
 18 *poco a poco stringendo.*
 fight : . . Chil - dren,
poco a poco stringendo. 1 2 3 4
 fight, Still shall his soul be arm'd for fight :
 Still shall his soul be arm'd for fight :
 18 *ten.*
poco a poco stringendo.

break off the mystic ring : Attend,—o-bey,—be-hold the King.

f p *sf p*

19

sf *con fuoco.*

*Enter Caractacus and Soldiers.**Grandioso.* ♩ = 84.*Allurgando.*

8va

f *Ped.*

20 CARACTACUS. RECIT.

a tempo.

Hail to thee, fa-ther : Dru-ids, hail ! . . . In-ter-pret-ers of bliss and bale ..

Moderato.

p *ppp a tempo.* ♩ = 80

9233.

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21

Poco più lento.
mf Tell me, be-fore I meet the foe, . . What fate the ho - - ly
Poco più lento.
fp *ppp a tempo.*

poco rit.
 o - mens show.
pp *poco rit.*

22

(The Arch-Druid ascends his throne.)

Molto allargando.
a tempo, molto cres.
f *ff* *fff*
Ped. *

ARCH-DRUID,
Maestoso.

f *cres.*
 For the band-ed tribes of Brit-ain I stretch my arms a - broad, . .
Maestoso. ♩ = 72. *allargando*

64 *molto cres*

Mine is the an - cient wis - dom, And mine the voice of

p

ff

god ; Go

p

Ped.

23 *Molto grandioso e sostenuto.*

forth, O King, to con-quer, And all the land shall know, When falls thy charmed sword edge, In

Molto grandioso e sostenuto. ♩ = 60.

p

cres.

ten.

thunder on the foe. . . But

CHORUS. SOPRANO. *maestoso.*

ALTO. Go forth, O King, to conquer, In thun-der on the foe.

TENOR. Go forth, O King, to con-quer, In thun-der on the foe.

BASS. Go forth, O King, to con-quer, In thun-der on the foe.

org. disson.

a tempo.

p a tempo.

24

Allegro.

Rome and all her le-gions Shall shud - der . . . at the

Allegro. ♩ = 126.

tr sfzp tr sfzp tr sfzp tr sfzp tr sfzp tr

stroke, The wea-pon of the war-god, The

ff sf sf sf sf sf sf pp colla parte.

cres. fz

Ped.

25

*cres.**a tempo.*

shadow of the Oak ; . . . The blade that

f

a tempo. molto cres. p

sonore.

26

blasts and withers,

Sua

sf fz fp

sonore.

p
The dark . . . and dread - ful spell, . . .

dim. *pp*

Which reaping . . . in the whirlwind, Shall

har - vest them in hell.

27 *L'istesso tempo.* ♩ = 126.

The musical score for measures 27-32 is written for piano. The tempo is marked 'L'istesso tempo.' with a quarter note equal to 126 beats per minute. The key signature has one sharp (F#). The score features a complex texture with multiple voices. The right hand plays a series of eighth-note chords, starting with a forte (f) dynamic and becoming 'simile' (similar) in measure 30. The left hand features a prominent bass line with a crescendo (cres.) leading to a piano (p) dynamic in measure 29, followed by another crescendo (cres.) and a fortissimo (ff) dynamic in measure 32. The piece concludes with a double bar line in measure 32.

8283.

Vivace e con molto fuoco.
CARACTAUS.

cres.

Leap, leap to light, my brand of fight, Flash to the heav'n's thine

Vivace e con molto fuoco.

sf simile.

cres.

poco tenuto.

sf

edg-es bright; Where those sharp lips of steel shall go, Red from the kiss a

colla parte.

rit.

fount shall flow, And ma-ny a gal-lant head lie low, Leap, . . . leap to the

colla parte.

Ped.

29

a tempo.

light!

CHORUS. SOLDIERS.

TENORS.

Leap, . . . leap to the light! . . .

BASSES.

Leap, . . . leap to the light! . . .

29.

ff a tempo.

Silent.

Ped.

Ped.
8283.

30

f *cres.*

Be thou my bard, with note of fire To sound thro' heav'n my

sf tr *tr* *pp* *cres.*

roy - al lyre: Sing till the fie - ry e-choes roll To ev - 'ry free - born

cres.

ff *rit.* *colla parte.*

war-rior's soul, And pierce as lev'n that cleaves the bole, Sing, sing to the

31

*a tempo.**ad lib.**ff**a tempo.*

light!

Cry

CHORUS. TENORS.

ff a tempo.

Sing, sing to the light!..

CHORUS. BASSES.

ff a tempo.

Sing, sing to the light!..

31

a tempo. *dim.* *p* *ad lib.* *cres.* *tr* *a tempo.* *fff*

Ped. *Ped.*

8283

nak - ed to a coun - try free, Guer - don and gold be none for thee ;

p *sf* *sf* *sf* *simile.*

Land of my sires, land of mine,

pp

Hark to the song and make it thine,— Wake, wake and

ff *Sva.....*

see my sig - nal shine : Wake, . . wake to the

fff rit. *Sva.....* *colla parte.*

34 *a tempo.* *ff*

light, wake to

CHORUS. TENORS.
a tempo.

Wake, wake to the light, wake, wake to light, my brand of fight, wake,

CHORUS. BASSES.
a tempo.

34 Wake, wake to the light, wake, wake to light, my brand of fight, wake,

ff a tempo. *fff accel.*

Ped. *

35 *Allegro.* ORBIN. Δ

light! Shall we greet them? Shall

wake to light!

wake to light!

35 *Allegro.* $\text{♩} = 138.$

sf *pp*

marcato.

Ped. *

we meet them? And with might - y spell . . . de-feat them

sf *cres.* *pp*

8283.

Poco più mosso. *fz* *f*

No! Meet them with our

Poco più mosso. ♩ = 144.

con fuoco *sf p*

*Ped. * Ped. **

war cry ring-ing, CARACTACUS. *f* *dim.* *p* Meet them songs of

CHORUS. TENORS. *f* *dim.* *p* Meet them with our war cry ring - ing,

CHORUS. BASSES. *f* *dim.* *p* Meet them with our war cry ring - ing,

Ped. simile.

37 *cres.*

tri - umph sing - ing. In thy hand thou

Meet them songs of tri - umph sing - ing. *f* *cres.* *sf*

Meet them songs of tri - umph sing-ing. *f* *cres.* *sf*

Meet them songs of tri - umph sing-ing. *f* *cres.* *sf*

37 *p* *sf*

8283.

bear'st the o - men, Trust to that a-against the foe - men ;

Spell and charm shall fail thee ev-er, But thy
 CHORUS. TENORS. *ff* In thy hand thou bear'st the o - men, *dim.*
 CHORUS. BASSES. *ff* In thy hand thou bear'st the o - men, *dim.*

sword, but thy sword, but thy sword . . de-ceive thee nev-er !
 The sword, the sword !
 The sword, the sword !
rit. *ffz* colla parte.

38

78

ARCH-DRUID.

L'istesso tempo.

L'istesso tempo.

ff a tempo. *sf* *p*

8va

No more, .. no

39

ORBIN. RECIT.

more!

May I un-fold no

sf p colla parte.

a tempo.

more! Then grant me to sur - ren - der The song of bard and

a tempo. *sf* *pp* *cres.*

40

*Allegro, con fuoco.**a tempo.*

priest - ly lore, And be my land's defender.

Allegro, con fuoco. *a tempo.* *ff*

colla parte.

ARCH-DRUID.
RECIT. *ad lib.*

Moderato.

f *p* *dolce.* *Moderato.* $\text{♩} = 92.$

Cease, Or-bin, cease; a - round our shrine To

sf *colla parte.* *pp*

dsm.

aid, to aid our coun - try's cause is thine; A -

dim. *pp*

41 *Più lento.*
molto espress.

- round our shrine, — There, where in slum - ber dark . . and

Più lento. $\text{♩} = 66.$

ppp *rit.* *pp*

deep The hearts of an - cient he - roes sleep, Where broods the

pp *ppp*

spi - rit of the god A - bove the earth . . . which once they

Sua

dim. pp

42

*Poco più mosso.**solenne.**cres.*

trod, In - spir - ing in the fate - ful hour The

Poco più mosso. ♩ = 69.

ppp

Dru id's sa - cred soul with pow'r. . . O

f

ORBIN.

43

Poco più mosso. molto espress.

accel.

mf

hear me, fa - ther! hear . . me, . . . hear me, ere the fray Sweep

Poco più mosso. ♩ = 84.

pp

accel. sf

pp

8233.

Digitized by Google

pp rit. *a tempo, più mosso.* *agitato.*

all our country's hopes a - way, Hear me be-fore my bre-thren go,

rit. *a tempo, più mosso.* *pp*

cres. **44** *Allegro.*

In - spir'd . . by thee, . . to meet the foe,

Allegro. ♩ = 126.

cres. *sf* *marcato.*

Risoluto. ff

By jus - tice, . . mer - cy, . . right, and ruth, . .

pp *marcato.*

accel. *ff*

. . O be thy words the words of truth.

pp *f* *accel.* *tr.*

45 *Allegro con molto fuoco.*

CHORUS. DRUIDS AND DRUIDESSES.

SOPRANO.

cres. molto.

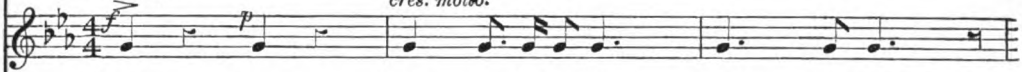
Hence, hence, ere the aw-ful

ALTO.

cres. molto.

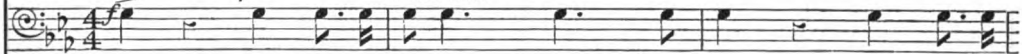
Hence, hence, ere the aw-ful curse is

TENOR.

cres. molto.

Hence, hence, hence, ere the Dru-id's wrath is woke,

BASS.

*p**cres. molto.*

Hence, hence, ere the Dru-id's wrath is woke, Hence, ere the

45 *Allegro con molto fuoco.* ♩ = 152.

curse is spoke, ere the curse is spoke,

hence,



spoke, hence, ere the curse is spoke,

hence,



Hence, ere the curse is spoke,

ere the curse is spoke,



aw-ful curse is spoke,

ere the curse is spoke,



I hear ; . .

hence,

hence, . . hence !

hence,

hence, . . hence !

Here in the sha-dow of the Oak !

Here in the sha-dow of the Oak !

46

sempre f e cantabile.

and ere the morn - ing gray

I cast my

48 *risoluto.*

48 risoluto.

I hear;

curse is spoke, Here in the sha-dow of the Oak!

curse is spoke, Here in the sha-dow of the Oak!

woke, Ere the curse is spoke, Here in the sha-dow of the Oak!

Ere the curse is spoke, Here in the sha-dow of the Oak!

48

and cast my snow - white robe a - way, . .

49

And I go, — Like a bard, a bard my pae - an

rit. *a tempo, cantabile e ff*

p *rit.* *sfp a tempo.*

Ped. * *Ped.* * *Ped. simile.*

flinging On the front of bat - tle ring -

mf *p*

50

ing, Like a war - rior for my land ..

mf *p* *sfp*

8283.

fff stringendo.

The image shows a musical score for the piece 'The Charge' from 'The Nutcracker'. It consists of two staves. The top staff is for the vocal part, written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Charg - ing sword in hand On the foe! . .'. Above the first measure, there is a 'cres.' (crescendo) marking. The bottom staff is for the piano accompaniment, written in grand staff (treble and bass clefs). It features a complex, rhythmic melody in the right hand and a more rhythmic, accompanimental line in the left hand. There are three 'sf' (sforzando) markings in the right hand. The piece concludes with a 'p colla parte.' (piano, with the part) marking in the right hand and a 'pp stringendo.' (pianissimo, with increasing tempo) marking in the left hand.

cres.
Charg - ing sword in hand On the foe! . .

sf sf sf
p colla parte. pp stringendo.

51 ♩ = 168.

(He casts down his harp and rushes off.)

(He casts down his harp and rushes off.)

CHORUS. SOPRANO.

Doom him,

CHORUS. ALTO.

Doom him,

CHORUS. TENOR.

CHORUS. BASS.

Hence, ere the

51 He
8va.....
= 168.

51 Hence, ere the aw - ful curse is spoke,

cres. molto. *f* *Ped.* *f* *s* *Ped.* *

doom, doom him to your dead - liest throe,

doom him, doom him to your dead-liest throe,

aw - ful curse, the aw - ful curse is spoke, Hence, hence, ere the

Hence, hence, ere the

L.H. 3 *f* *f*

go hence, go hence, a - pos - tate, a -
 go hence, . . go hence, go hence, a - pos - tate
 curse is spoke.
 curse is spoke.

pos - tate, go hence.

go, a - pos - tate go.

TENORS. SOLDIERS.

ff Leap, leap to the light,

BASS. SOLDIERS.

ff Leap, leap to the light, my brand of

53

sonore. sf

ALTO. SOLDIERS.

Leap, leap to light, my

my brand of fight,

fight, leap, leap to light, my

sf

Sva.

54 *Maestoso.*

brand of fight, leap to the light, my brand of fight,

leap to the light, my brand of fight,

brand of fight, leap to the light, my brand of fight,

ff

ff

ff

54 *Maestoso.*

ff pesante.

Flash to the heav'ns thine edg - es bright ; Leap, leap to light, my

Flash to the heav'ns thine edg - es bright ; Leap, leap to light, my

bright ; Leap, leap . . to light, my

Flash to the heav'ns thine edg - es bright ; 8va Leap, leap to light, my

55 (*Caractacus and Soldiers march off.*)

sf brand . . . of fight.

sf brand . . . of fight.

sf brand . . . of fight.

sf brand . . . of fight.

Sva. 55

fff

DRUIDS. (*The Druids gather round the Oak.*)
* TENORS.

BASSES

fff

Ta ra nis,

dim. molto.

fff

Ped.

* The Altos (men) sing with the 1st Tenors to the end.

SOPRANOS.

CONTRALTOS.

de - - scend !

de - - scend !

pp stringendo.

cres. molto.

56

ff *acc.* *dim.* *ff*

Ta - - - ra - nis! . . . Ye

ff *acc.* *dim.*

Ta - - - ra - nis, de - scend to

ff *acc.* *dim.*

Ta - - - ra - nis! . . .

ff *acc.* *dim.*

Ta - - - ra - nis! de - scend to

56

ff *dim.*

3 3

stringendo.

gods! ye gods! oh! doom him, doom him,

stringendo.

aid! Ye gods! oh! doom him, doom him,

stringendo.

Ye gods! . . . ye gods! . . . oh! doom . . . him, doom . . .

stringendo.

aid! Ye gods! . . . oh! doom . . . him, doom . . .

stringendo. sf

sf con fuoco.

doom him, a - pos - tate, oh! doom him ye

doom him, a - pos - tate, oh! doom him ye

him to your dead - liest throe, Doom him, gods!

him to your dead - liest throe, Doom him, gods!

57 87

gods!— a pos
gods!— a pos
doom him ye gods!— a
doom him, a pos

fff *tr* *fff* *tr* *fff* *tr* *fff* *tr*

fff *organ*

58 *Allargando.*

tate go.
tate go.
pos tate go.
tate go.

58 *Allargando.* $\text{♩} = 152$

a tempo. *stringendo.* *Presto.*
fz *p* *sf* *sf* *sf* *sf* *fffz*

Ped. *

S283.

END OF SCENE II.

SCENE III.
THE FOREST NEAR THE SEVERN. MORNING.

Allegro piacevole. ♩ = 92.
PIANO. *pp dolce.*

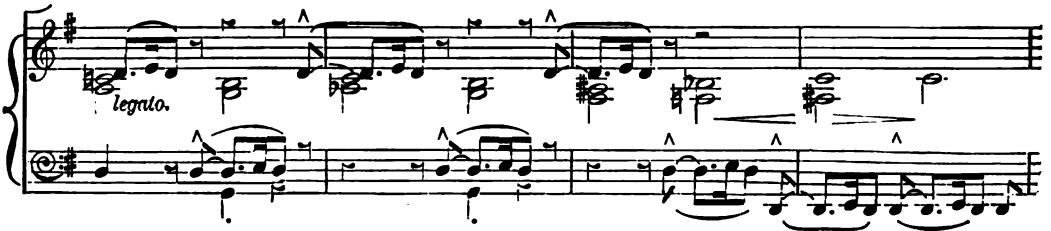
cres. mf dim. pp

cres. mf

1 *pp*
*Ped. * Ped. * Ped. * Ped. * Ped. **

dim. pp
*Ped. * Ped. * Ped. * Ped. **

2 *mf dim. pp*
*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **
8283. *sonore. **



In the distance youths and maidens sing while they weave sacred garlands.

5

♩ = ♩ of preceding.

SOPRANO. *legato.*
Come! be - neath our

ALTO.
Come! be - neath our

TENOR.
Come! be - neath our

1st BASS. *pp leggiero.*
Come! be-neath our wood-land bow-ers,

2nd BASS. *pp leggiero.*
Come! be-neath our wood-land bow-ers,

5

♩ = ♩ of preceding.

ppp

poco *pp* *p* *poco*
wood-land bow'rs, wood-land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

poco *pp* *p* *poco*
wood-land bow'rs, wood-land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

poco *pp* *p* *poco*
wood-land bow'rs, wood-land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

come! be - neath our wood-land bow-ers, Wreathe our hal-low'd wreaths of flow-ers, wreathe our hal-low'd

come! be - neath our wood-land bow-ers, Wreathe our hal-low'd wreaths of flow-ers, wreathe our hal-low'd

p

wreaths of flow'rs, Priest - ly crowns of crim - son hue,
 1st ALTO.

wreaths of flow'rs, Priest-ly crowns of crim - son . . hue, of crim-son
 2nd ALTO.

wreaths of flow'rs, 6 Priest-ly crowns of crim - son . . hue, of crim-son
 1st TENOR.

wreaths of flow'rs, Priest-ly crowns of crim - son hue,
 2nd TENOR.

wreaths of flow'rs, Priest-ly crowns of crim - son, crowns of crim-son hue,
 1st BASS.

wreaths of flow - ers, Priest - ly crowns of crim - son hue, of crim-son
 2nd BASS.

wreaths of flow - ers, Priest - ly crowns of crim - son hue, of crim-son
 6

Ope - ning ros - es bright with . . dew,
 hue, Ope - ning ros - es, ros - es bright . . with

hue, Ope - ning ros - es, ros - es bright . . with

Ope - ning ros - es, ros - es, ros - es bright with

Ope - ning ros - es, ros - es, ros - es bright, ros - es bright with

hue, Ros - es bright with dew,

hue, Ros - es bright with dew,

7

mf Come ! Scat-ter bud and blos - som round you on . . . the way,
1st & 2nd ALTOS.

mf dew, Come ! Scat-ter bud and
1st & 2nd TENORS.

mf dew, Come, come,
pp sempre.

mf Scat - ter bud and blos - som round you, scat - ter bud and blos - som round you,
pp sempre.

Scat - ter bud and blos - som round you, scat - ter bud and blos - som round you,

7

mf *p*

pp

mf Come ! Till the ten-der green-sward blush - es like . . . the
dim.

dim. blos - som on the way,
come !

mf *pp*

Till the ten - der green-sward blush - es, till the ten - der green-sward blush-es,
mf *pp*

Till the ten - der green-sward blush - es, till the ten - der green-sward blush-es,

dim. *mf* *p*

pp

8

day ;

mf Come! Scat-ter bud and *dim.* blos-som round you

p Come! Till the ten-der greensward blush-es like the day,

1st TENOR.

mf Come, come, come! Scat-ter bud and blos-som round you, *pp*

2nd TENOR.

p Come, come, come! Scat-ter bud and blos-som round you, *pp*

Scat-ter bud and blos-som round you, Come, come! *pp*

Scat-ter bud and blos-som round you, Come, come! *pp*

8

dim. molto. *p* on the way, *pp* on the way, *pp* Come!

dim. molto. like the day ;

pp Come, come! be-neath our wood-land bow-ers, . . .

Come, come!

9

dim. molto. *pp*

be - neath our wood-land bow'rs, wood-land bow'rs,

pp Come! be - neath our wood-land bow'rs, wood-land bow'rs,
1st & 2nd TENORS.

ppp Come! be - neath our wood-land bow'rs, wood-land bow'rs,

ppp Come! be - neath our wood-land bow - ers, come! be - neath our wood-land bow - ers,

ppp Come! be - neath our wood-land bow - ers, come! be - neath our wood-land bow - ers,

dim. molto. Wreathe our hal - low'd wreaths of flow'rs, wreaths of flow'rs.

pp *dim. molto.* Wreathe our hal - low'd wreaths of flow'rs, wreaths of flow'rs.

pp *dim. molto.* Wreathe our hal - low'd wreaths of flow'rs.

ppp Wreathe our hal - low'd wreaths of flow'rs.

ppp Wreathe our hal - low'd wreaths of flow'rs.

ppp Wreathe our hal - low'd wreaths of flow'rs.

10

EIGEN. p *rall.*
 O'er - - arch'd . . by
pp *rall.*
Ped. *

a tempo, l'istesso tempo.
 leaves . . the streamlet weaves Its mesh-es in the sun, . . The vi - o-lets
pp a tempo.

11

p
 blue . . with dia-mond dew Are jew-ell'd ev - 'ry one; . . . My

heart is bright as morn - ing light, . . And ten - der..
Ped. * *Ped* * *simile.*

as the flow'r, . . . My heart . . is bright, . . my heart is

pp

Ped. * *Ped.* * *smile.*

12

bright, is bright as morn-ing light, And ten-der as the flow'r, . . For

p dolce.

ppp

con Ped.

espress.

here . . I rove, . . . for here . . I rove to meet my

pp

love, . . to meet . . my love, to meet . . my love, . In

dolcissimo.

ppp

Ped. * *Ped.* * *Ped.* * *Ped.* *

13

rit. a tempo. *p*

this, . . the chos - en hour. The

cres. colla parte. a tempo.

*Ped. * Ped. **

gen - - tle wind with kiss-es kind Is play - ing, play-ing on my

ppp

brow, 'The fawn . . is leap - ing round the hind

. . . Be-neath the rust - - - ling bough ;

fp pp

The dove is coo-ing, is coo-ing

ppp

rit. to her mate, *a tempo. f* All things . . in earth ap-pear, . . To

rit. cres. a tempo. mf

Ped. * Ped. * Ped. * Ped. *

joy . . a-round me while . . . I wait . . For Or-bin to be

rit. a tempo.

rit. p a tempo.

Ped. *

here. . . .

Sva

f

Enter Orbin. ORBIN.
Mine

Ei - gen, . . . Ei - . . . gen, . . . be -

- hold me, a fu - gi - tive now, I fly to the camp with a brand . . on my

17

EIGEN.

O tell me, my bard, . . for thy gar - ment of white Why
brow.

17

bear'st thou the mail and the wea-pons of fight?

tr *accel.*

18

ORBIN. RECIT. *quasi in tempo.*

Last night be-neath the sa-cred oak, The dread-ed rite was

pp *colla parte.* *a tempo.*

a tempo. *cres.*

ta'en, Last night the mystic word I spoke That told of Britain's bane;

pp *colla parte.* *accel.*

f *a tempo.* *ff*

Then came the King, . . . and, false as hell, A blessed bode the Druids

sf *a tempo.* *p* *fz* *colla parte.*

a tempo. tell, A - lone my voice was rais'd to sing *piu sostenuto.* A warning to our glo-rious

pp a tempo. *colla parte.*

19

King; *RECIT.* Silenc'd, and curs'd, and dri-ven to flight, I tore my bardic robes of

f a tempo. *colla parte.* *rit.*

sf sf sf sf sf

white— . . . A war - rior now, for Britain's weal I

f a tempo. *a tempo.* *cres.*

mf

20

change my gold - en harp for steel. . . Ei - gen, my la - dy lov'd, . .

rit. *molto cantabile.* *f ten.*

f rit. *pp a tempo.*

p

I . . go, And but for thee . . no tear should flow ;

rit. *pp*

Pray to the gods to grant my arm To guard . . thy fa - ther's head . .

colla parte. *fpp*

rit. f *espress.*

from . . harm. And pray this part - ing may not be Our

rit. *p*

Ped. *

rit. p

last be - neath the green - wood tree, be - neath the green - wood

dim. molto. *pp* *colla parte.*

Ped. *

$\text{♩} = \text{♩ of preceding.}$

tree.
CHORUS.
SOPRANO.

ALTO.

TENOR.

1st BASS.

2nd BASS.

22

$\text{♩} = \text{♩ of preceding.}$

pp

ppp

ppp

ppp

ppp

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

ppp leggiero.

parlando.

They ga - ther the wreaths

dim.

wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

dim.

wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

dim.

wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd

wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd

that shall hang on the shrine When the curse must be sung o'er this

dim.
E. wreaths of flow'rs, Come! Scat-ter bud and blos-som round you on . . the

dim.
A. wreaths of flow'rs, come!

dim.
T. wreaths of flow'rs, come!

dim.
B. wreaths of flow-ers, Scat-ter bud and blos-som round you, scat-ter bud and

dim.
B. wreaths of flow-ers, Scat-ter bud and blos-som round you, scat-ter bud and

dim.

23 EIGEN. *p* Nay—lin—ger

espress. *p* trea-son of mine; O weep not, . . . O . . .

S. way, *dim.* Come! Till the tender green-sward blush-es

A. *pp* Come! Scat-ter bud and blos-som on the way,

T. *pp* Come, come, come!

B. blos-som round you, Till the ten-der green-sward blush-es, till the ten-der

B. blos-som round you, Till the ten-der green-sward blush-es, till the ten-der

23

not— haste ye, haste ye and go, Fly far from the Dru - id, . . .

weep *dim.* not!

mf *dim.* Come! Scat-ter bud and

like . . . the day;

mf *dim.* Come! Till the ten-der greensward blush-es like the

1st TENOR. Come, come, come! Scat-ter bud and

2nd TENOR. Come, come, come! Scat-ter bud and

Come, come, come! Scat-ter bud and

greensward blush-es, Scat-ter bud and blos-som round you, Come, *dim.*

greensward blush-es, Scat-ter bud and blos-som round you, Come, *dim.*

p *mf* *dim.*

. . . the shrine, and the woe. . .

dim. molto. blos-som round you on the way.

dim. molto. day, like the day.

pp *dim. molto.* blos-som round you on the way.

pp *dim. molto.* blos-som round you, come!

pp *dim. molto.* come, come!

pp *dim. molto.* come!

Ped. *

♩ = ♩ of preceding.

mf

24

Cling close-ly . . to me, . hold me still, Heart of my heart, . .

ppp

24

Come! be - neath our bow'rs.

ppp

Come! be - neath our wood - land bow'rs.

ppp

Come! be - neath our wood - land bow'rs.

ppp *leggiere.* *dim.*

Come! beneath our woodland bow-ers, come! beneath our woodland, wood-land bow'rs.

ppp *leggiere.* *dim.*

24

♩ = ♩ of preceding.

ppp

Ped. *

ORBIN.

rit. f *dim.* *rit. pp*

and life and pow'r; Thou, on - ly thou, the hope, . . the hope, the thrill, And

colla parte. *p dim.* *rit. pp*

8283.

25

EIGEN. *Molto lento.*

Thine in death, to thy lat - est breath, If it

im - pulse in the com - ing hour.

rall. *pp*

Molto lento. *ppp* *pp*

be thy fate to die; . . .

f *largamente.*

Then hand in hand, in the far - off land We will

colla parte.

26

a tempo. animato e legato.

rit. *dim.* In the land where the fear of the hos - tile sword, Or the

wander, thou and I . . . we will wander, thou and I, we will wander, thou and

rit. *a tempo. animato.*

p
Dru - id's spell, or the rite ab - horr'd, . . . Shall
p
I; In the land where the hostile sword Shall vex our love no more, . . . shall

Ped. * *Ped.* *

mf *dim.*
vex . . our love . . no more, . . shall vex our love, . . shall vex our love no
mf *dim.*
vex . . our love . . no more, . . shall vex our love, . . shall vex our love no

Ped. * *Ped.* * *Ped.* *

27 *p* *mf*
more; . . . un - der sum - mer suns, . .
p *espress.*
more; . . Where all . . . is peace, . . . where all . . . is

27 *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

And clear . . of bat-tle . . the riv - er runs, . . .
 peace . . un - der sum - mer suns, where all . . .

28

f *dim* *p*

f *pp*

Ped. * Ped. * Ped. *

Un-der sum - mer
 . . . is peace un-der sum - mer, sum - mer

p *pp* *ppp* *Sva*

Ped. * Ped. * Ped. *

suns, . . And in pla - cid wa - ters the lil - . . . ies
 suns, . . . The

p *pp* *ppp*

Ped. * Ped. *

29

f float, . . . And the sweet birds sing an un - troub - led note; Where
p dolce lil - - - ies float, . . . And the sweet birds sing an un -

cres.

p dolce.

Sva

cres

Ped. * *Ped.* *

largamente. nev-er, never are heard the sounds of strife, But all is radiant, joy-ous life;
f troub - - - led note; . . . But all, . . . all is radiant, joy-ous

cen

do

In the land where the fear of the
 life, When this sad life . . . is o'er; Where nev-er are heard the sounds of

al

f

f

Ped. *

Ped. *

Ped. *

hos - tile sword . . Shall vex our love . . no more ; . . Where
 strife, But all . . is radiant, joy - ous life, but all . . is ra - diant, radiant, joy - ous life ; Where

sostenuto.
 all . . . is peace un - der sum - mer suns, . . . And
sostenuto.
 all . . . is peace un - der sum - mer suns, . . . And

clear . . of bat - tle the riv - er runs. . . .
 clear . . of bat - tle the riv - er runs. . . .

Ped. * *Ped.* * *Ped.* *

2 2 2 2

31

Nay-lin-ger not-haste ye and go, Fly from the
 Ei-gen, my la-dy lov'd, . . . I . . go, Ei-gen, and but for thee . .

31

pp

f largamente.
 shrine and the woe; And pray this part - ing, . . this part-ing may not be Our
f largamente.
 . . no tear should flow; And pray this part - ing may not be Our last, our

rit. e dim.
 last, and pray this part-ing may not be Our last be-neath the greenwood tree, beneath the greenwood
rit. e dim.
 last beneath the greenwood tree, our last beneath the greenwood tree, . . be - neath . . the greenwood
rit. e dim.
 Ped * Ped. *

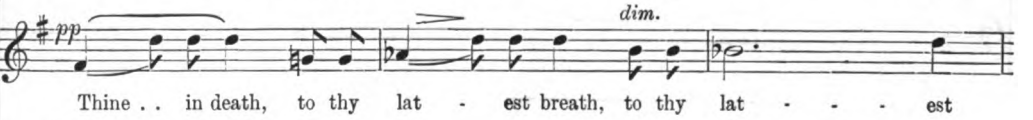
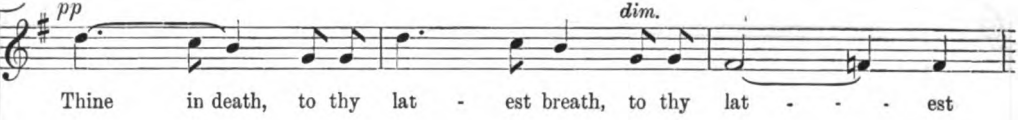
32



32



33



33



34

tranquillo.

breath; Then hand . . . in hand, . . . in the

tranquillo.

breath; . . . Then hand . . . in hand, . . . in the

34

*ppp tranquillo.**Ped.**cres. molto.**rit.*

far - off, far off land We will wan - der thou and

*cres. molto.**rit.*

far - off, far - off land We will wan - der, we will wan-der thou and

*rit.**a tempo.**a tempo.*

I

Sea

*p a tempo.**molto cres.**f**sf**sf**Ped.*

SCENE IV. THE MALVERN HILLS.

10 min

Allegro. $\text{♩} = 116.$

PIANO

mf *p* *f* *cres. molto.* *ten.* *espress.* 1

CHORUS OF MAIDENS.
SOPRANO.*dim.*

CONTRALTO.

dim.

mf *sf* *dim.* *p*

Wild ru - mours shake .. our calm re - treat,
Wild ru - mours shake .. our calm . . re - treat, There

cres. *sf* 2

There comes a noise of hurrying, hur - rying feet, . . Wild ru-mours
comes a noise of hurrying feet, a noise of hurrying feet, 2 Wild

1st SOPRANO. *dim.* shake . . . our calm re - treat, shake . . . our calm re . *cres. poco largamente.*

2nd SOPRANO. *dim.* shake, . . . shake . . . our calm re - treat, our calm re . *cres. poco largamente.*

1st CONTRALTO. *dim.* rumours shake our calm re - treat, wild rumours shake our calm re - treat, our calm re . *cres. poco largamente.*

2nd CONTRALTO. *dim.* rumours shake our calm re - treat, wild ru - mours shake our calm re - treat, our calm re .

dim. *p* *pp* *cres. poco largamente.*

1st & 2nd SOPRANOS. - treat, Of bodes - men straining fast and far, Of

1st & 2nd CONTRALTOS. treat, Of bodesmen straining, straining fast and far, . . .

f *espress.* *ten.* *p ma marcato.*

Ped. * *Ped.* *

dim. *3* *pp*

bodes-men strain-ing fast and far, And the air breathes low of

bodes-men strain-ing fast and far,

dim. *pp* *3*

Ped. * *Ped.* *

dis - tant war, the air breathes low of dis - tant

The air breathes low of dis - tant

pp *pp*

war, Faint sounds of bat - tles lost and won . . .

war, Sounds of bat - tles lost and

f *pp*

1st CONTRALTO. Quiver and die, quiver and die . . . when day is

won Quiver and die when day is

2nd CONTRALTO. won Quiver and die when day is

p *dim.* *dim.* *dim.*

4

done.

1st & 2nd CONTRALTOS.

done.

4

f molto espressa.

p

pp

p

Sweet

p

Hope of Britain's line, hope of Brit - ain's line,

la - dy, sweet la - dy, hope of Britain's line, What

fpp

fpp

poco rit.

5

f a tempo.

What fears of ours can match with thine?

poco rit.

f a tempo.

fears . . of ours, what fears can match with thine?

5

poco rit.

fpp

f

p a tempo.

Pray, sis - ters,

What - ev - er woe the gods may bring,

Pray, sis - ters,

King, . . .

pray for our gal - lant King, sis - ters, pray,

pray for our gal - lant King, sis - ters,

sis - ters, pray for our gal - lant King.

pray, sis - ters, pray for our gal - lant King.

EIGEN. rit.

When the

ten.

pp

dim. rit.

*Moderato.
a tempo.*

glow of the eve - ning had died, . . . had died . . . from the

*Moderato.
a tempo. ♩ = 84.*

ppp

tr

hill, . . . And the murm'ring voice of the for - est was still, . . . Once again thro' the

tr

dim.

ppp

sonore.

*Ped. **

thick - et Came the maid of the Druids I met there of yore ; No

2

2

2

2

*Ped. **

*Ped. **

*Ped. **

poco stringendo. *cres.* 3

breath was a - broad . . that might ruf - fle her form, But her

p poco stringendo. 2 *sf* *p* 2 *sf*

sempre stringendo.

tress-es were toss'd as if lash'd by a storm, And she

pp *sempre stringendo.* *cres.*

cres. *rit.* **8 a tempo.** *ma ben pronunziato.*

spoke and she curs'd thee,—O fa - ther, be - ware ! . . . "Who falls from the

f *rit.* *p a tempo.* *sf* $\text{♩} = 96.$

sf *f* *p*

mountain Shall fall by the sword, Who flits from the for-est Be bound with a cord ; The King and his

sf *sf* *sf* *pp* *sf*

f accel.

kins-folk Are cap-tive at home, And all deck'd for the tri - umph The

Sva

fp accel.

Allegro.

ff

fo - rum of Rome."

Allegro. ♩ = 126.

molto cres.

ff

9 CHORUS OF MAIDENS.
1st & 2nd SOPRANOS.

p cres.

Wild ru - mours shake our calm re - treat, . . .

dim.

p

CONTRALTO.

p cres.

Wild ru - mours shake . . our calm re - treat, Faint

dim.

9 L'istesso tempo.

fp

dim.

espress.

Sounds of bat-tles lost and won . .

espress.

sounds . . of bat-tles lost

espress.

10

EIGEN.

pp *dim.* O hush ye my maid-ens,
 Quiv-er and die, quiv-er and die, . . . and die.
pp Quiv-er and die, and die.

10.

be hush'd: can it be? What sol-dier comes hi-ther so

cres. accel.

sfp accel.

11

dread-ful to see? By the ar-mour I know him, the

p cres. sempre accel.

sfp sempre accel.

torc, and the ring,

cres.

pp.

sfp

sfp

8233.

allargando.

And the dra - gon of gold,— 'tis my fa - ther, the

colla parte.

12

Presto.

(Enter Caractacus and remnant of British soldiery in disorder.)

King.

Presto. $\text{♩} = 120$.

f *p* con fuoco. *cres. molto.*

Ped.

CHORUS.
TENOR.

BASS.

13

marcato.

marcato.

13

by the riv - er, In a deep . . . and

by the riv - er, In a deep . . . and

hid - den glen,

hid - den glen,

sf *8va*

sonore.

14

Sword and spear and bow and quiv - er, Many a my . .

Sword and spear and bow and quiv - er, Many a my . .

14 *sf* *cres.* *ff* *^*

- riad gal - lant men:

- riad gal - lant men:

sf *8va* *p*

15 *p* *cres.*
In our front the bat - tle splen - did Of the foe up -

p *cres.*
In our front the bat - tle splen - did Of the foe up -

15 *p* *cres.*
- on the plain, Wide . . . its i - ron ranks ex -

p *cres. molto.*
- on the plain, Wide . . . its i - ron ranks ex -

tr *p* *cres. molto.*
- tend - ed, When we burst . . . on him . . . a -

fff *sf* *sf*
- tend - ed, When we burst . . . on him . . . a -

16 *sf* *risoluto.*
- main ; And the roll . . . of

sf *16* *fx* *dim.* *p*
- main ;

8283.

cars was sound - ing, And the

f risoluto. And the clash . . . of shields re - sound - ing,

cres.

f hiss . . . of ja - v'lines fall - ing,

f And the clang

f

And the clang of trum - pets

of trum - - pets call - ing, of trum - pets

17 *mf*

call - ing, the clang,

call - ing, the clang,

17

Ped.

... the clang of trum - pets, clang of

... the clang of trum - pets, clang of

8va

*

trf

trum - pets call - ing,

trum - pets call - ing,

Ped.

*

18

*sostenuto.**organ*

And all day . . . the might . . . y

sostenuto.

And all day . . . the might . . . y

18

*ff grandioso.**Ped.**Ped. only*

bat - tle O'er . . . the blood - y

bat - tle O'er . . . the blood - y

Ped.

19

mea - dows . . . spread, . . . While we

mea - dows . . . spread, . . . While we

19

*Sea**Ped.*

fell . . . like but - - cher'd cat - tle . .

fell . . . like but - - cher'd cat - tle . .

Sva.

Till . . . the liv - ing . . trod . . . the

Till . . . the liv - ing . . trod . . . the

pp

dead ; And our arms were

dead ; And our arms were

dim. *p* *20* *f*

faint and fail - ing, We were
 were faint, were
 faint and fail - ing, We were

dim.

dy - ing with the day, . . .
 faint and fail ing, . . .
 dy - ing with the day,

pp *tr* *cres.*

When at
cres.
 When at last . . . the foe pre . . .

tr *cres.*

stringendo.

last . . . the foe pre - vail - ing Swept, *ff stringendo.* ah!

vail . . . ing Swept, ah!

swept, ah! swept our ranks a -

swept our ranks a - way,

way, swept our ranks, our

swept our ranks, swept our

ranks a - way, a -

ranks a - way, our

8283. *full ped* *dim*

poco a poco meno mosso.

- way, We were

poco a poco meno mosso.

ranks a way,

22

p poco a poco meno mosso.

dim. *pp*

dy . ing with . . . the day,

pp

Our arms were faint,

pp

23 *Tranquillo, più lento.*

rit. *pp*

Our arms . . . were faint and fail . . .

rit. *pp*

our arms . . . were faint and fail . . .

23 *Tranquillo, più lento.*

dim. *rit.* *pp*

Ped. *Fea.*

ing, . . . We were dy . . .

ing, . . . We were dy . . .

Ped. * *Ped.* * *Ped.* *

dim. *rall. sempre.* ing, . . . dy - ing

dim. *rall. sempre.* ing, . . . dy - ing

rall. *poco* *a*

Ped. * *Ped.* * *Ped.* *

dim. with the day, were dy . ing with the

dim. with the day, were dy . ing with the

poco *al*

* *p.*

24 *Molto maestoso.* ♩ = 56.
 CABAOTACUS. *molto espressa.*

LAMENT.

O my war-ri-ors, tell . . me tru-ly, . . O'er the red graves where . . ye

CHORUS.
 SOPRANO. *

ALTO. *

TENOR. *ppp* *

BASS. *ppp* *

day.
 day.

24 *Molto maestoso.* ♩ = 56.

lie, . . That your monarch led you du-ly, . . First to charge . . and last to fly : . .

p

p *p* *p*

* This division is made for convenience only : there should be no accent, however, on the fourth crotchet.

O my war - ri - ors!

p O ye war - riors, dead . .

p O ye war - riors, dead . .

p O ye war - riors, dead . .

p O ye war - riors, dead . .

p O ye war - riors, . . dead

p *f* *p* 3 3

Ped. *

pp Speak, ah! speak, be-lov - ed voi-ces, From the cham - bers where . . ye

pp war - ri - ors,

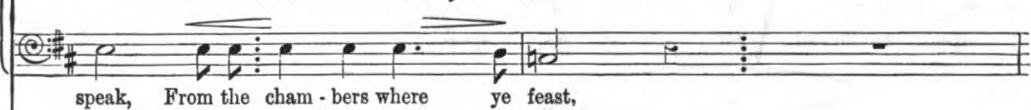
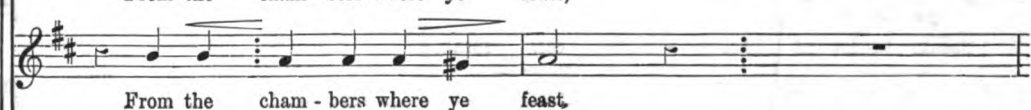
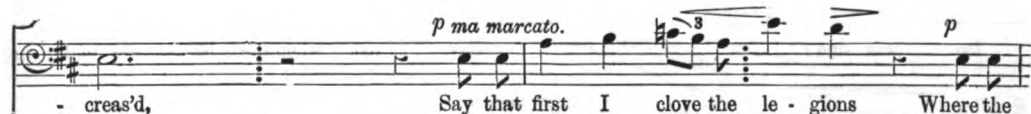
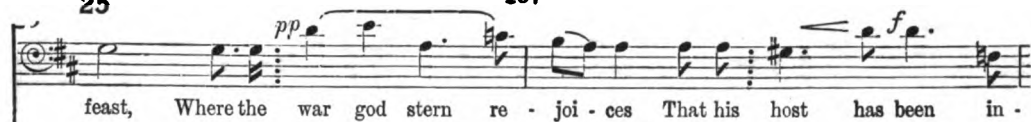
pp war - ri - ors,

pp war - ri - ors,

pp war - ri - ors,

ppp *dolce.* 3 3 3 3

Ped. *



gold - en eagle flew O'er the head . . . to whom al - le - giance From the Roman

foe was due; . . . ~~say~~ Say, too, when the fight was end - ing,

dim. *p*

That with glaz-ing eyes ye saw . . . Me, my qui-v'ring ranks de -

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

pp *pp*

3 3 3 3

cres.

- fend - ing, my qui-v'ring ranks de - fend - ing From the greed-y Ro - man

speak, ah! . . . speak.

speak, ah! . . . speak.

speak, ah! . . . speak.

speak, ah! . . . speak.

cres.

3 3

*organ
attached*

maw; And the god shall give you heed - ing, . .

p molto cres. sf

Speak, be - lov - ed voi - ces, speak,

p molto cres. sf

Speak, be - lov - ed voi - ces, speak,

p molto cres. sf

Speak, be - lov - ed voi - ces, speak, And the

p

Speak, be - lov - ed voi - ces, speak, And the

27

con Ped.

sf

f

p

And a - cross the heav'n - ly plain, . . He shall smile, . . and see me leading .

p

And the god shall give you heeding, And a - cross the heav'n - ly

p

And the god shall give you heeding, And a - cross the heav'n - ly

p

god shall give you heeding, And a - cross the heav'n - ly plain, See . .

p

god shall give you heeding, And a - cross the heav'n - ly plain,

p

rit. *ff* *28*

My dead war - riors once a - gain ! . . .

p *rit.* *a tempo.* *f*

plain, See . . . the King lead -

p *rit.* *a tempo.* *ff*

plain, See the King, . . . the King he-ro - ic lead - ing His dead

p *rit.* *a tempo.* *ff*

the King, the King he-ro - ic lead - ing His dead

p *rit.* *a tempo.* *ff*

See the King lead - ing His dead war - ri-ors, lead - ing,

colla parte. *a tempo.* *p* *ff*

3 *3*

dim. *rit.* *ppp*

ing His dead . . war - ri-ors once a - gain ! . . .

p *rit.* *ppp*

war - ri-ors once a - gain ! . . .

p *rit.* *ppp*

war - ri-ors once a - gain ! . . .

3 *3* *p* *rit.* *ppp*

leading his dead warriors once a - gain, once . . a - gain ! . . .

p *3* *3* *rit. e dim.* *ppp*

SCENE V.

THE SEVERN.

*4 new**British captives embarking on the Roman galleys.**Andante, mesto. ♩ = 50.*

PIANO. *p* *crea.* *ri. pp*

1

Moderato.

CHORUS. DRUID MAIDENS. SOPRANO.

*pp*Cap-tive Brit - ons,
1st CONTRALTO.

2nd CONTRALTO.

Moderato. ♩ = 60.

mf *8va* *dim.* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1

pp *dim.*

see . . them! Hark To their tears as they em -

Ped. * *Ped.* * *Ped.* *

8283.

A BARD. *p* *espress.*

Fet - ter'd, wea - ry,

- bark !

dim.

Cap - tive Brit - ons, cap - tive Brit - - - ons,

dim.

Cap - tive Brit - ons, cap - tive Brit - - - ons,

*Sva.**pp**Ped.*

*

*Ped.*** Ped.*

*

worn, and white, Sun of Brit - - ain,

Ped.

*

Ped.

*

Ped.

*

Ped.

*

p *pp*

shun the sight!

pp

Heav'ns of Brit ain,

pp

Heav'ns of

pp

Heav'ns of

ppp

Ped. * *Ped.* *

poco cres. *dim.* *pp*

weep . . in rain ; They shall ne'er re - turn, ne'er re - turn a -

poco cres. *dim.* *pp*

Brit-ain, weep . . in rain, weep . . in rain ; They shall ne'er re -

poco cres. *dim.* *pp*

Brit-ain, weep . in rain, weep . . in rain ; They shall ne'er re -

Ped. * *Ped.* * *Ped.* * *Ped.* *

4

espress.
f

Lap their bark with sob and sigh,
- gain ! Lap their bark with sob and
turn ! Lap their bark with sob and
turn ! Lap their bark with sob and

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

Som - - bre Ha - bren swirl - ing by ;
sigh, Som - - bre Ha - bren swirl - ing
sigh, Som - - bre Ha - bren swirl - ing
sigh, Som - - bre Ha - bren swirl - ing

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

*largamente.**rit. e cres. molto.**a tempo.*

For . . they nev-er more shall see Brit-ish heav'n, or land, or thee,

*largamente.**rit. e cres. molto.**ff a tempo.*

by ; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

*largamente.**rit. e cres. molto.**ff a tempo.*

by ; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

*largamente.**rit. e cres. molto.**ff a tempo.*

by ; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

5

*Sva**p**rit.**f a tempo.**dim.**Ped.*

*

*Ped.**Ped.*

*

*p**dim. e rit.*

nev - er more shall see

Brit - ish heav'n, or

nev - er more shall see

Brit - ish heav'n, or

nev - er more shall see

Brit - ish heav'n, or

nev - er more shall see

Brit - ish heav'n, or

*p**p**dim.**pp**rit.**Ped.**Ped.*

*

6

Brit - ish land, 'or thee.

land, . . or thee.

land, or thee.

land, or thee.

ppp a tempo, più lento.

6

cres.

7

8va

mf

*Ped. * Ped. * Ped. * Ped. **

poco animato.

*Ped. * Ped. * Ped. **

First system of the musical score. It features a treble and bass staff with complex piano accompaniment. The right hand has a melodic line with triplets and slurs. The left hand has a steady eighth-note pattern. Pedal markings are present below the bass staff. The tempo marking *animato.* appears in the right hand.

Second system of the musical score. Continues the piano accompaniment with similar rhythmic patterns. Pedal markings are indicated below the bass staff.

Third system of the musical score. The piano accompaniment continues. Pedal markings are indicated below the bass staff.

Fourth system of the musical score, starting with a measure number '8'. It includes dynamic markings *mf cres.* and *f*. The tempo marking *accel.* is present. The piano accompaniment features triplets and slurs. Pedal markings are indicated below the bass staff.

Fifth system of the musical score. The piano accompaniment continues with triplets and slurs. Pedal markings are indicated below the bass staff. Handwritten notes '4 min' and '10' are visible in the upper right corner of the system.

SCENE VI.

ROME. THE TRIUMPHAL PROCESSION.

20 min

Allegro maestoso. ♩ = 108.

ten.

PIANO.

f

sf

marcatissimo.

ffz

sf

sf

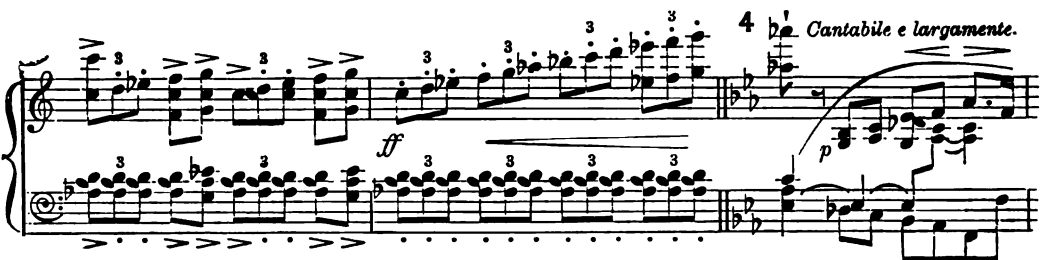
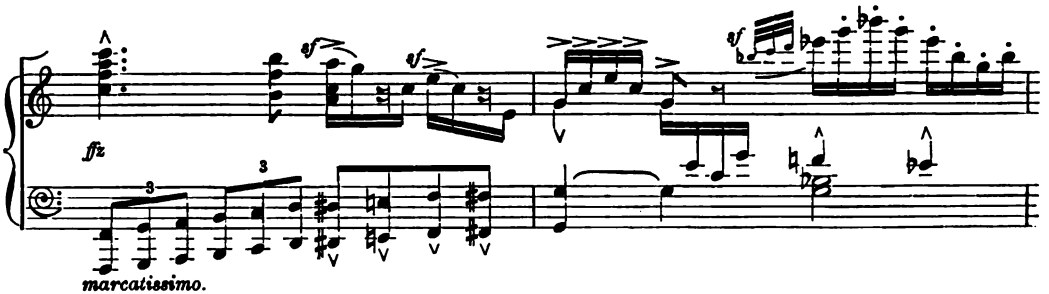
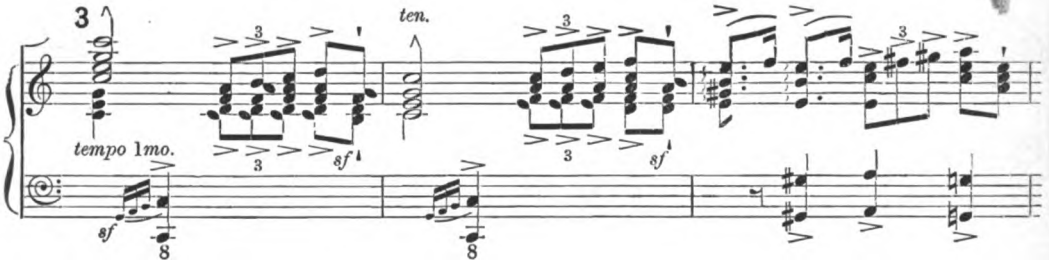
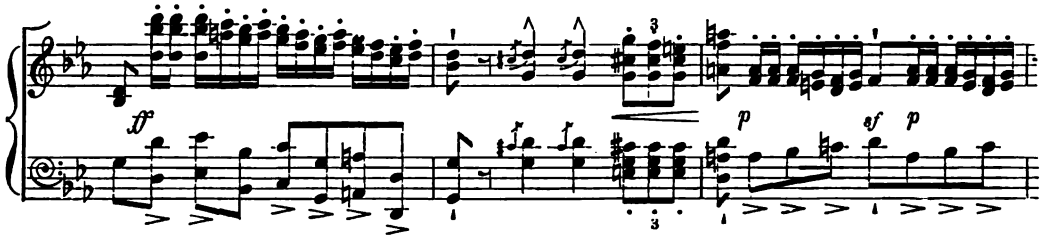
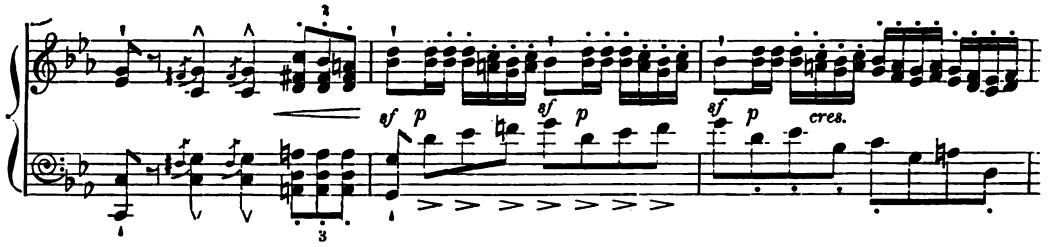
sf p

sf p

sf p cres.

ff

Più animato.



cres. *dim.* *p*

cres. *dim. molto.* *pp* *molto cres.*

fp *f*

pp *cres.* *dim.*

p *f*

6

CHORUS. BASS.

pomposamente.

The march . . tri-umph-al thun-ders . . A-mid the

f *sff* *pomposamente.* *sff* *sff* *sff* *sff* *sff* *p* *pesante.* *v* *v*

5200.

CHORUS. TENOR.

7

shout-ing crowd, . . a - mid the shout - ing crowd, With flash . . . of helm and

cors - let, . . While trumpets scream a - loud, . . while trumpets scream a - loud;

8

SOPRANO.

ALTO.

And cym - bals sharp - ly ringing The

And cym - bals sharp - ly ringing The

The car of tri-umph greet,

8

pesante.

car of tri - umph greet, A .

car of tri - umph greet, A .

With the milk - white steeds that draw it A .

9

- long the sa - cred street. With flash . . . of helm and

- long the sa - cred street. With flash . . . of helm and

long the sa - cred street. With flash . . . of helm and

With flash . . . of helm and

9

With flash . . . of helm and

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

10

crowd.

crowd.

crowd.

crowd.

dim.

(Eigen, Orbin and Caractacus pass.)

Poco meno mosso.

p *3* *dim.* *3* *molto cantabile.*

SOPRANOS. *pp*

Be-fore the car how dif-frent they Who bare-foot drag their

ALTOS. *pp*

Be-fore the car how dif-frent they Who bare-foot drag their

11

wea - - ry way,

11

wea - - ry way, How dif-frent they Who bare-foot

TENORS. *pp*

How dif-frent they Who bare-foot

dim.

drag their wea - - ry way.

dim.

drag their wea - - ry way.

sf *sf* *p* *molto dim.*

Ped. *

12

pp *alce.*

Ped. * *con Ped.*

Ped. *

cres.

13

f *pp*

Ped. *

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.

14

157

pp

dim. molto.

15

Più animato.

sf p

sf p

allargando al

sf p cres. f cres.

16

Tempo 1mo.

sf

8283.

CHORUS.

The

The

The

The

f

17

march tri - umph - al thun - ders

A - mid the shout - ing

march tri - umph - al thun - ders

A - mid the shout - ing

march tri - umph - al thun - ders

A - mid the shout - ing

march tri - umph - al thun - ders

A - mid the shout - ing

17

f

organs of
to 19

18

largamente e cantabile.

street . . and square and fo - rum Glar - ing, the noon beams shine ; Wide - ly the robes are wav - ing,

street and fo - rum Glar - ing, the noon - beams shine ; The robes are wav - ing,

street . . and square and fo - rum Glar - ing, the noon beams shine ; Wide - ly the robes are wav - ing,

street . . and fo - rum Glar - ing, the noon - beams shine ; . . The robes are wav - ing,

Bright - ly the jew - els glance, Ea - ger the eyes that light - en Each joy - ous coun - ten -

Bright - ly the jew - els glance, Ea - ger the eyes, the eyes that light - -

Bright - ly the jew - els glance, Ea - ger the eyes that lighten Each joy - ous coun - ten -

Bright - ly the jew - els glance, Ea - ger the eyes, the eyes that light - -

Sra

19

a tempo.

ance ; And cym-bals sharp - - ly ring-ing The

en ; And cym-bals sharp - - ly ring-ing The

ance ; And cym-bals sharp - - ly ring-ing The

en ; And cym-bals sharp - - ly ring-ing The

19 a tempo. out to 2 1

cres.

car of tri - - - - umph

cres.

car of tri - - - - umph

cres.

car of tri - - - - umph

cres.

car of tri - - - - umph

cres.

20
Animato.

greet. But hark !

greet. But hark !

greet. But hark !

greet. But hark !

20
Animato.

but hark ! a

but hark ! a

hark ! a

shout, a

shout, hark! a shout that shakes the air, a

shout, hark! a shout that shakes the air, a

hark! a shout, a shout that shakes the air,

21

shout . . that shakes . . the air, . . . The Em per-or

shout . . that shakes . . the air, . . . The Em - per-or

shout, a shout, . . The Em - per-or

The Em - per-or

21

tutta forza.

organ

Ped.

8283.

con Ped.

fills . . . the cu - rule chair ; . . The

fills . . . the cu - rule chair ; . . The

fills . . . the cu - rule chair ; . . The

fills . . . the cu - rule chair ; . . The

cap - - tives halt . . . be . .

cap - - tives halt . . . be . .

cap - - tives halt . . . be . .

cap - - tives halt . . . be . .

22

- fore. Hark! . . . a
 - fore. Hark! . . . but hark! . . . a
 - fore. Hark! hark! a shout, . . . but hark! . . . a
 - fore. Hark! a shout, hark! a shout, . . . but hark! . . . a

22

shout, The Emp'ror fills the cu-rule chair; . . .
 shout, The Emp'ror fills the cu-rule chair; . . .
 shout, The Emp'ror fills the cu-rule chair; . . .
 shout, The Emp'ror fills the cu-rule chair; . . .

p fff

52
 p. 186

23

CLAUDIVS

RECIT.

Un-bind his hands,

*Poco più lento.**f a tempo.**p espress.*

24

f^Λ Maestoso.

si-lence the trum-pets; plead, Brit-on, if plea can

*Animato. Λ**f p**colla parte.**pp**colla parte.**a tempo.**rit.**accel.*

purge thy crimes a-way,

Or turn the doom of ma-n-y a bloody deed, . .

*a tempo.**sf rit.**f sf¹**accel.**sf**sf**sf**Lento.*

The ling'ring doom that waits on thee to-day.

*Lento.**sf p**dim.*

25

CARACTACUS.

*Molto maestoso.**f a tempo.*

Heap tor - ment up - on tor - ment,

*Molto maestoso. ♩ = 69.**p a tempo.*

woe . . . on woe, . . .

Let months and years of an-guish'd

life be mine ;

Tears from these eyes Rome can-not cause to flow,

*allargando.**a tempo.**colla parte.**a tempo.*

26

accel. e cres.

Nor bend this knee by an - y pow'r . . of thine.

*accel. e cres.**sonore.**molto accel. sf*

rit. **27** *a tempo.* *p*

We liv'd... in peace,...

p *rit.* *pp a tempo.*

accel. *cres.* *f* **RECIT.**

was that a crime... to thee, That thy fierce ea - gle stoop'd up-on our

accel. *colla parte.* *p*

28 *a tempo.* *p*

nest? A free - born chieftain, and a peo - ple free, We

pp a tempo.

rall. *dolce.* *molto espress.* *pp* *rall.*

dwelt . . . a-mong our wood - lands, our wood - lands, and were

pp rall. *pp colla parte.*

a tempo. *Lento. pp*

blest For liber-ty, wives, children, hearth and

a tempo. *Lento. ppp*

tr

poco accel. *cres.*

shrine, From sea to plain we fought, from plain . . . to

pp poco accel. *cres.*

Allegro. *f*

hill, we fought from plain to

Allegro. ♩ = 96.

f *p*

dim. *accel.*

hill, Now all is lost, . . . now

f *p* *sonore.* *accel.*

Ped. * *Ped.* *

all is lost, . . . lost, . . . all that was our's is

Ped. * *Ped.* *

31

thine; My soul a-lone re-mains unshackled still.

dim. *cres.* *pp* *rit.*

Come prima. *f* Do then . . . thy worst on me; my peo - ple spare Whc

Come prima. ♩ = 69. *8va*

sf p

allargando. fought for free-dom in our land at home; *largamente.* Slaves they are not; be wise and

allargando. *colla parte.*

teach them there Or - der, and law, and lib - er - ty with Rome . . .

rit. molto. *cres.* *f*

EIGEN. *Più mosso.* *pp*

O for the sword of Brit - ain, and the hills!

Più mosso. ♩ = 88.

p *rall. dim. molto.* *ppp a tempo.*

33

ORBIN. *p*

The whis - p'ring

O for mine Ei - gen in her wood-land glade,

33 *pp dolce.* *Ped.* *

for - est by our Ha-bren's side! O for our

Light as the morn - ing! O for mine

Ped. *

34
Allegro di molto.

me.
CHORUS.

Slay,
slay,

slay the Briton, . . slay,

34
Allegro di molto. ♩ = 120. *sf*

pp *p cres.* *cres.* *sf*

CLAUDIUS. *f*

Cap - tive, dost thou hear?

sf slay the Brit - on.

sf slay the Brit - on.

sf slay the Brit - on.

sf slay the Brit - on.

sf *p* *pp*

35

The gods them - selves breathe through a peo - ple's breath;

sf

CHORUS. *f* The gods con - demn thee ;

sf Slay, slay the Brit-on.

sf Slay, slay the Brit-on.

sf Slay, slay the Brit-on.

sf Slay, slay the Brit-on.

p

dost thou learn to fear? How say ye

cres.

pp *cres.*

36

still, Qui - ri - tes?

CHORUS.

ff

Death!

ff

Death!

36

pp *sf* *cres.*

sf

Death!

Death!

Death!

death! Slay the Brit - on.

death! Slay the Brit - on.

sf *ff*

p

Andante. ♩ = 92.

I plead not for my - self ; not earth or heav'n Can

p *dim.* *pp*

rit. *espress.*

shake a soul like mine pre-par'd for all ; Yet, — yet I plead, I plead that

3 *3*

rit. dim. *colla parte.*

mer - cy may be given To these, these my com - rades of the Roman thrall.

pp

pp

My guile - less daugh - ter and the war-rior bard, Her lov - er, fled from priest - ly

ppp *ppp*

molto espress.

176

p *f* *ten.* *p* *rit.* *pp*

bonds at home, Is there no grace for them, and is it hard To win so lit-tle

cres. *colla parte.* *dim.* *rit.*

39 *Allegro.*

ORBIN. *parlando.*

Plead not for me, I will not quit thyside ;

from Im-pe - rial Rome?

39 *Allegro.* $\text{♩} = 108.$

pp *rit.* *pp*

EIGEN. *parlando.*

legato. *espress.*

Plead not for me, King's child, and

But plead for Ei - gen while thy breath en - dures :

40

Allegro molto.

accel.

Or - bin's bride, Yours be my fate, as all my life was yours.

Allegro molto. $\text{♩} = 138.$ *pp* *cres.*

8283.

CHORUS.

f Slay them ! *ff* > > > > slay the Brit - ons,

f Slay them ! *ff* > > > > slay the Brit - ons,

f Slay them ! *ff* > > > > slay the Brit - ons,

f Slay ! slay them ! *ff* > > > > slay the Brit - ons,

sf slay ! slay them ! slay the

sf slay ! slay them ! slay the

sf slay ! slay, slay . . them ! slay . .

sf slay ! slay, slay . . them ! slay . . them !

sf slay ! slay, slay . . them ! slay . . them !

marcatissimo.

Brit - ons, slay . . . them! slay!

Brit - ons, slay . . . them! slay!

. . . them! slay . . . the Brit - ons, slay them! slay! slay!

slay them! slay the Brit - ons, slay them! slay! slay!

41

fff

slay them! slay!

slay them! slay!

slay them! slay!

slay them! slay!

slay them! slay!

dim.

42

CLAUDIUS.

L'istesso tempo.

By the gods they shall not die; . . . Their blood would curse the

L'istesso tempo.

p *pp*

9283.

ground to which it grew. . . . We

f

rit.

Maestoso.

grant . . you grace; young war - rior, clasp thy bride, clasp thy

dim. e rit.

colla parte. *p* *pp* *dim. e rit.*

44

Andantino.

EIGEN.

ORBIN. Grace . . . from the Ro - man!

CLAUDIUS. *Quasi Recit. sempre mf* Grace . . . from the Ro - man! peace . .

bride; Brave chief - tain, all thy suf - f'ings are o'er;

44 *Andantino.* $\text{♩} = 100.$ *pp* *espress.*

peace . . . and rest, Free - dom is

. . . and rest . . are . . ours, Free - dom is

Dwell here in Rome, and by the Em - per - or's side Find . . safe - ty,

lost, but rest and peace re - main ;

lost, but rest and peace, rest . . . and peace re - main, but

CARACTACUS. *mf*

Grace . . from the Ro - man! . . peace and

peace, and rest for ev - er - more.

45

pp

Ped. *

p

Free - dom is lost, but peace and

cres. *dim.*

peace . . . and rest are ours, peace and rest are

cres.

rest are ours, Free-dom is lost, but rest . . . and peace are

Dwell here, . . . dwell here in

Ped. * *Ped.* *

dim.

rest . . are ours ; . .

ours, Free - dom is lost, but peace and

ours,

Rome,

dolciss.

46

pp

Brit - ain, fare-well ! thro' all the lin - - g'ring

rest . . are ours. Brit - ain, fare-well ! thro' all the lin - - g'ring

Free - dom is lost, but rest and peace are ours, thro' all the lin - - g'ring

pp

dwell here in Rome, and by the Em - per-or's

46

hours, . . Hope, mem - 'ry, love shall hide our gold - - en chain, shall

hours, Hope, mem - 'ry, love shall hide our gold - en chain, shall

hours, Hope, mem - 'ry, love shall hide our gold - en chain, shall

side, Find safe - ty, peace, and rest for ev - er - more, find

p

47 *dim.* *pp* *dim.*

hide . . our gold - en chain, our gold - en chain,

hide our . . gold - en chain, . . our gold - en chain,

hide our gold - en chain, our . . gold - en chain,

safe - ty, peace, and rest for ev - er - more,

ppp *ppp*

48

Thro' all the lin - g'ring

pp

Free-dom is lost, . . but peace and rest remain,

pp

Freedom is lost, . . but peace and rest re - main,

p

Brave chieftain, all . . thy

48

pp

hours, Hope, . . mem - 'ry, love, shall . . hide . . . our

p Brit - ain fare - well, fare - well! thro' all the lin - g'ring hours, Hope,

p Thro' all the lin - g'ring hours, Hope, mem - 'ry, love shall hide our

suf - f'ring now are o'er; Dwell here in Rome, and by the Em - per - or's side Find

cres. molto. *ff allargando.* gold - - - en chain, hope, mem - 'ry shall

cres. molto. *ff allargando.* love, shall hide our gold - en, gold - en chain, love shall

cres. molto. *ff allargando.* gold - en chain, our gold - en chain, love . . shall

cres. molto. *ff allargando.* safe - ty, peace, and rest, find safe - ty, peace, and

cres. molto. *allargando.* *sf* *dim.*

49

hide . . our gold - en chain, love . . shall hide . our

hide our gold - en chain, love shall hide, . . shall hide . . our

hide our gold - en chain, love shall hide, . . shall hide . . our

rest for ev - er - more, peace and rest for

dim. *p rall. al fine.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

49

8va.

p rall. al fine. *pp*

gold - en chain.

gold - en chain.

gold - en chain.

ev - er - more.

pp *pp* *pp* *pp* *ppp* *rit. molto.* *ppp*

Ped. ** Ped.*

50

*Allegro.*CHORUS.
SOPRANO.

The clang of arms is o - ver, A - bide in peace, and

ALTO.

The clang of arms is o - ver, A - bide in peace, and

TENOR.

The clang of arms is o - ver, A - bide in peace, and

BASS.

The clang of arms is o - ver, A - bide in peace, and

50

Allegro. $\text{♩} = 120.$ *pp* *Sva*

pp

pp

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

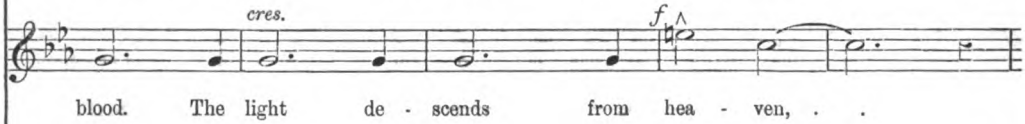
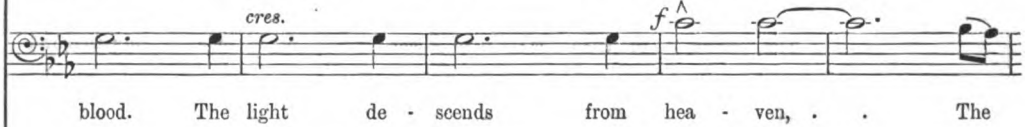
brood On glo - rious a - ges com - ing, And Kings of Brit - ish

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

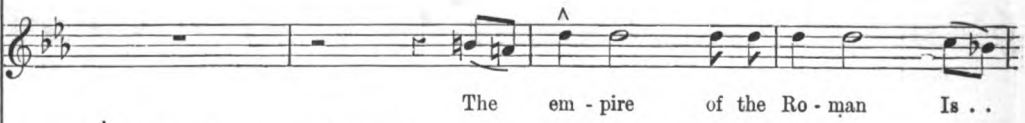
pp *fp* *cres.*

51

cres.*cres.**cres.**cres.*

51

organ



52

dim.
crum- bled in- to clay; . .

mf *dim.*
The ea - gle's flight is end - ed, His

dim. *mf* *dim.* *p*
crum- bled in- to clay; . . The ea - gle's flight is end - ed, His

dim.

52 *out to 53*

f
The oak has grown and

f
wea - ry wings are furl'd; . . The oak has grown and

f
wea ry wings are furl'd; . . The oak has grown and

f
The oak has grown and

p *ff*

Allargando.

sha-dow'd . . The shores of all the world: . . .

sha-dow'd . . The shores of all the world: . . .

sha-dow'd . . The shores of all the world: . . .

sha-dow'd . . The shores of all the world: . . .

53

Allargando.

cres *tr* *cen* *do.*

Ped.

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

mf

ped

to p 195

189 Death

54

Handwritten musical score for measures 54 to 189. The score is for a choir and piano. The lyrics are: "fear not, Though round your path of pow'r, Op -". The piano part features triplets and is marked *tutta forza*. The score is crossed out with a large 'X'.

Handwritten musical score for measures 190 to 250. The lyrics are: "pos - ing co - horts ga - ther, And". The piano part features triplets and is marked *sf*. The score is crossed out with a large 'X'.

Handwritten musical score for measures 251 to 310. The lyrics are: "jea - lous ty - rants low'r;". The piano part features triplets and is marked *sf*. The score is crossed out with a large 'X'.

to p 195

55

On— . . though the world de sert you, On— so your cause be right ;

On— . . though the world de - sert you, On— so your cause be right ;

On— . . though the world de - sert you, On— so your cause be

On— . . though the world de - sert you, On— so your cause be

55

56

a tempo.

Britons, a - lert! . . . and fear not, . . . But

Britons, a - lert! . . . and fear not, . . . But

right ; and fear not, . . . But

right ; and fear not, . . . But

56

a tempo.

fff tr

gird, gird your loins for . . . fight. And

gird, gird your loins for fight.

gird, gird your loins for fight.

gird, gird your loins for fight.

8va.....

f *fff* *dim.* *p* *3*

Ped.

ev - er your do - min - ion From age to age shall grow O'er

And ev - er your do - min - ion From age to age, from

O'er

O'er

molto sostenuto.

peo - ples un - dis - cov - er'd, In lands we can - not know; And

age to age shall grow In lands we can - not know; And

peo - ples un - dis - cov - er'd, In lands we can - not know; And

peo - ples un - dis - cov - er'd, In lands we can - not know; And

57

dolce. *legato e sostenuto.*

where the flag of Brit - ain Its tri - ple cross - es rears, No slave shall be for

dolce. *legato e sostenuto.*

where the flag of Brit - ain Its tri - ple cross - es rears, No slave, no

dolce.

where the flag of Brit - ain Its tri - ple cross - es rears,

dolce. *p legato*

where the flag of Brit - ain Its tri - ple cross - es rears, And

pp *pp molto legato e sostenuto.*

sub - ject, No tro - - phy wet with tears, . . no tro - phy
legato e sostenuto.
 slave shall be for sub - ject, no slave shall be, no
legato e sostenuto.
p
 No slave . . shall be for sub - ject,
e sostenuto.
 where the flag . . of Brit - ain Its tri - ple cross - es rears, No

58

wet with tears, no tro - phy wet with tears ; But .
pp
 slave shall be for sub - ject, But folk shall bless the ban - ner, And
p
 No tro - phy wet with tears, . . But folk shall bless, shall
pp
 slave shall be for sub - ject, No tro - phy wet with
 58

folk shall bless the ban - ner, And bless the cross - es twin'd,
 bless, . . and bless the cross - es twin'd, That bear the gift of
 bless the ban - ner, . . And bless the cross - es twin'd, That bear the
 tears ; But folk shall bless . . the cross - es twin'd, That bear the gift of

59

p

That bear the gift . . of free - dom, of free - dom, On
 free - dom, that bear . . the gift of . . free - dom On
 gift, the gift of free - - - dom On ev - - 'ry
 free - - dom, the gift of free - dom On . .

cres.

ev - 'ry blow - ing wind ;

ev - 'ry blow - ing wind ;

blow - ing wind ; . . Nor shall her might dim - in - ish While

ev - 'ry blow - ing wind ; . . Nor shall her might dim - in - ish

60

Ped. *

f. And

ff *sf* Of e - qual law to all men— And

firm . . she holds the faith Of e - qual law to all men— And

While firm she holds the faith Of e - qual law to all men— And

ff *sf*

holds it to the death ;

holds it to the death ;

holds it to the death ;

holds it to the death ;

begin

61

Grandioso.

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

61

Grandioso.

to end

be— The text of Brit - ain's teach-ing, The mes - sage of the free; And

be— The text of Brit - ain's teach-ing, The mes - sage of the free; And

be— . . The text of Brit-ain's teach - ing, The mes - sage of the free; And

be— . . The text of Brit - ain's teach-ing, The mes - sage of the free; And

Ped. *

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand

rf allargando. ten. sf sf rit.

63

sostenuto.

hymn the praise of Brit - ain, . . the praise of

sostenuto.

hymn . . the praise, the praise of Brit - ain, and hymn the praise of

sostenuto.

hymn . . the praise, the praise of Brit - ain, and

ffz ^

Hymn the praise of

63

sostenuto.

ffz

64

Brit - ain, . . . Like

Brit - ain, and hymn, and hymn the praise of Brit - ain, the

hymn . . the praise, and hymn the praise of Brit - ain, and

Brit - ain, . . . and

64

ffz

cres. al fine.

bro thers,— hand in

cres.

praise, Like bro thers,— hand in . . .

cres.

hymn the praise of Brit - ain, Like bro - thers,— hand in

cres.

hymn the praise of Brit - ain, Like bro - thers,— hand in

Sea

Lento.

hand.

hand.

hand.

hand.

Sea

Lento.

a tempo.

Ped.

8263.

THE END.

Oratorios, Cantatas, Odes, Masses, &c.

		Page Covers	Page Inner ed.	Clash Covers			Page Covers	Page Inner ed.	Clash Covers
FRANZ ABT.					J. S. BACH (continued).				
FAYS' FROLIC (Female voices) (Sol-FA, 0/8)	1/8	—	—	—	O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—
GOLDEN CITY (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PASSION (St. John)	2/0	2/8	4/0	—
MINSTER BELLS (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PASSION (St. Matthew)	2/0	2/8	—	—
SILVER CLOUD (ditto) (Sol-FA, 0/8)	1/8	—	—	—	Ditto ditto (Abridged, as used at St. Paul's)	1/8	2/0	—	—
SPRINGTIME (ditto) (Sol-FA, 0/8)	1/8	—	—	—	Ditto ditto Choruses (Sol-FA, 1/0)	1/0	—	—	—
SUMMER (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PRaise OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—
WATER FAIRIES (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PRaise THOU THE LORD, JERUSALEM	1/0	—	—	—
WISHING STONE (ditto) (Sol-FA, 0/8)	1/8	—	—	—	SAGES OF SHEBA, THE	1/0	—	—	—
J. H. ADAMS.					SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—	—
DAY IN SUMMER (Female Voices) (Sol-FA, 0/8)	1/8	—	—	—	SLEEPERS, WAKE (Sol-FA, 0/8)	1/0	—	—	—
KING CONOR	2/0	2/8	4/0	—	SPIRIT ALSO HELPETH US, THE (Motet)	1/0	—	—	—
THOMAS ADAMS.					STRIKE THOU HOUR SO LONG EXPECTED	1/0	—	—	—
CROSS OF CHRIST (Sol-FA, 0/8)	1/0	—	—	—	STRONGHOLD SURE (Sol-FA, Choruses only, 0/8)	1/0	—	—	—
GOLDEN HARVEST (Female voices)	1/0	—	—	—	THERE IS NOUGHT OF SOUNDNESS	1/0	—	—	—
HOLY CHILD (Christmas) (Sol-FA, 0/8)	1/0	—	—	—	THOU GUIDE OF ISRAEL	1/0	—	—	—
NATIVITY, THE (Christmas)	1/0	—	—	—	WATCH YE, PRAY YE	1/0	—	—	—
RAINBOW OF PEACE (Harvest)	1/0	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	—
B. AGUTTER.					GRANVILLE BANTOCK.				
MISSA DE BEATA MARIA VIRGINE, IN C	2/8	—	—	—	THE FIRE-WORSHIPPERS	2/8	—	—	—
(English) (Female voices)	2/8	4/0	5/0	—	J. BARNBY.				
MISSA DE SANCTO ALBANO (English)	2/8	4/0	5/0	—	KING ALL GLORIOUS (Sol-FA, 0/14)	0/8	—	—	—
A. H. ALLEN.					LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/8	2/0	—	—
NEWFOUNDLAND (Ode)	1/0	—	—	—	REBEKAH (Sol-FA, 0/8)	1/0	1/8	2/8	—
THOMAS ANDERTON.					LEONARD BARNES.				
NORMAN BARON	1/0	1/8	—	—	BRIDAL DAY	2/8	—	4/8	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—	—	J. F. BARNETT.				
YULE TIDE	1/8	2/0	3/0	—	ANCIENT MARINER (Sol-FA, 2/0)	3/8	4/0	5/0	—
J. H. ANGER.					PARADISE AND THE PERI	4/0	—	6/0	—
SONG OF THANKSGIVING	1/0	—	—	—	RAISING OF LAZARUS	8/8	—	9/0	—
W. I. ARGENT.					WISHING BELL (Female voices) (Sol-FA, 1/0)	2/8	—	—	—
MASS, IN B FLAT (St. Benedict)	2/8	—	—	—	MARMADUKE BARTON.				
P. ARMES.					MASS IN A MAJOR (For Advent and Lent)	1/0	—	—	—
HEZEKIAH	2/8	—	—	—	ARNOLD BAX.				
ST. BARNABAS	2/0	—	—	—	FATHERLAND	1/0	—	—	—
ST. JOHN THE EVANGELIST	2/8	—	—	—	BEETHOVEN.				
A. D. ARNOTT.					CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—
BALLAD OF CARMILHAN (Sol-FA, 1/8)	2/8	—	—	—	CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—	—
YOUNG LOCHINVAR (Sol-FA, 0/8)	1/8	—	—	—	CHORAL SYMPHONY	2/8	—	—	—
E. ASPA.					Ditto VOCAL PORTION (Sol-FA, 0/8)	1/8	—	—	—
ENDYMION (with Recitation)	2/8	—	—	—	COMMUNION SERVICE, IN C	1/8	—	3/0	—
GIPSIES	1/0	—	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/8	2/8	—
ASTORGA.					MASS, IN C	1/0	1/8	2/8	—
STABAT MATER	1/0	1/8	—	—	MASS, IN D	2/0	2/8	4/0	—
IVOR ATKINS.					MOUNT OF OLIVES (Choruses, Sol-FA, 0/8)	1/0	1/8	2/8	—
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MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/8)	1/0	—	—	—					
NOW SHALL THE GRACE (Sol-FA, 0/8)	0/8	—	—	—					
O LIGHT EVERLASTING (Sol-FA, 0/8)	1/0	—	—	—					

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INCHCAPE ROCK (SOL-FA, 0/6)	1/0	—	—	WATER LILY	2/6	—	—
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LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	A. L. COWLEY.			
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MASS FOR FOUR VOICES	2/6	—	—	LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
CARISSIMI.				NOBLE NUMBERS... ..	2/0	—	—
JEPHTHAH	1/0	—	—	ODE ON TIME	1/0	—	—
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T. F. DUNHILL.				MUSIC (An Ode) ...	1/6	—	—
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(Sol-FA, 1/6)	—	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
COMMUNION SERVICE, IN D ...	1/6	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
MASS, IN D ...	1/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
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SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	COLUMBUS (Male voices) ...	2/6	—	—
(Ditto, (German and Bohemian Words) ...)	6/0	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
ST. LUDMILA ...	5/0	6/0	7/6	F. W. GALPIN.			
(Ditto, (German and Bohemian Words) ...)	5/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
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ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	SHUNAMMITE ...	2/0	—	—
SALVATOR MUNDI ...	2/6	—	—	TWO ADVENTS ...	1/6	—	—
JOHN B. DYKES.				A. R. GAUL.			
LORD IS MY SHEPHERD ...	1/0	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
THESE ARE THEY (Sol-FA, 0/6) ...	0/6	—	—	(Ditto, Sol-FA, 0/9)	—	—	—
H. J. EDWARDS.				ELFIN HILL (Female voices) ...	2/0	—	—
ASCENSION ...	2/6	—	—	HARE AND THE TORTOISE (Sol-FA, 0/6) ...	1/0	—	—
EPIPHANY ...	2/0	—	—	HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
PRAISE TO THE HOLIEST ...	1/6	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
RISEN LORD ...	2/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
EDWARD ELGAR.				LEGEND OF THE WOOD (Female) (Sol-FA, 0/6) ...	1/0	—	—
APOSTLES (Oratorio) ...	5/0	6/0	7/6	PASSION SERVICE ...	2/6	3/0	4/0
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/6	4/0
(Ditto, German Words, 8 Mark)	—	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—	SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—	TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	2/6	4/0	5/0	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
DREAM OF GERONTIUS ...	2/6	4/0	5/0	UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
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GUSTAV ERNEST.				SONG OF THE AMAL ...	1/6	—	—
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HARRY EVANS.				BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
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Ditto (CHORUSES ONLY)	1/0	1/8	—			
ST. PAUL, Pocket Edition	1/0	1/8	2/0			
SING TO THE LORD (98th Psalm)	0/8	—	—			
SON AND STRANGER (Overture)	4/0	—	—			
THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-FA, 0/14, 0/2, and 0/8 each.)	1/0	—	—			
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—			
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/8	2/8			
WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-FA, 0/9)	1/0	—	—			
WHY RAGE FIERCELY THE HEATHEN (Sol-FA, 0/3)	0/6	—	—			
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—			
MEYERBEER.						
NINETY-FIRST PSALM (Latin)	1/0	—	—			
Ditto (English)	1/0	—	—			
A. MOFFAT.						
BEE QUEEN (Operetta) (Sol-FA, 0/8)	1/0	—	—			
CHRISTMAS DREAM (A Cantata for Children) (Ditto, Sol-FA, 0/4)	1/0	—	—			
B. MOLIQUE.						
ABRAHAM	2/0	2/8	5/0			
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/8	—	—			
WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—			
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/8	2/0	—			
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/8	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/8	—	—			
HAVE MERCY, O LORD... Second Motet	0/3	—	—			
KING THAMOS	1/0	1/8	—			
LITANIA DE VENERABILI ALTARIS (E♭) ...	1/8	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/8	2/0	3/0			
MASS IN C, No. 1 (Latin and English)... ..	1/0	1/8	2/8			
MASS IN B FLAT, No. 7	1/0	—	—			
MASS IN G, No. 12 (Latin)	1/0	1/8	2/8			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/8	2/8			
Ditto (CHORUSES ONLY)	0/8	—	—			
MASS IN D MINOR, No. 15	1/0	1/8	2/8			
Ditto (Latin and English) (Sol-FA, 1/0)... ..	1/0	1/8	2/8			
O GOD, WHEN THOU. (Sol-FA, 0/2)... First Motet	0/8	—	—			
SPLENDENTE TE, DEUS ... First Motet	0/8	—	—			
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	1/0	—	—			
JOHN NAYLOR.						
JEREMIAH	2/0	—	—			
JOSEF NEŠVERA.						
DE PROFUNDIS	2/8	—	—			
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—			
E. A. NUNN.						
MASS, IN C	2/0	—	—			
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8) ...	2/0	—	—			
A. O'LEARY.						
MASS OF ST. JOHN	1/8	—	—			
REV. SIR FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/8	—	—			
PALESTRINA.						
COMMUNION SERVICE (Missa Papae Marcelli) ...	2/8	—	—			
COMMUNION SERVICE (Assumpta est Maria) ...	2/8	—	—			
MISSA ASSUMPTA EST MARIA	2/8	—	—			
MISSA BREVIS	2/8	—	—			
MISSA "O ADMIRABILE COMMERCIIUM"	2/8	—	—			
MISSA PAPAE MARCELLI	2/0	—	—			
STABAT MATER	1/8	—	—			
H. W. PARKER.						
HORA NOVISSIMA	2/8	4/0	—			
KOBOLDS	1/0	—	—			
LEGEND OF ST. CHRISTOPHER	5/0	—	—			
WANDERER'S PSALM	2/8	—	—			
C. H. H. PARRY.						
AGAMEMNON (Greek Play) (Male voices) ...	2/0	—	—			
BEYOND THESE VOICES THERE IS PEACE ...	2/8	—	—			
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/8) (Ditto, English and German Words, 2 mark 60)	1/0	—	—			
DE PROFUNDIS (130th Psalm)	2/0	—	—			
ETON	2/0	—	—			
ETON MEMORIAL ODE	1/8	—	—			
GLORIES OF OUR BLOOD AND STATE	1/0	—	—			
INVOCATION TO MUSIC	2/8	—	—			
JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/8	—	—			
JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	5/0	6/0	7/6			
KING SAUL (CHORUSES ONLY, Sol-FA, 1/8) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/8)	2/8	—	—			
LOTUS-EATERS (The Choric Song)	2/0	—	—			
LOVE THAT CASTETH OUT FEAR	2/8	—	—			
MAGNIFICAT (Latin)	1/8	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—			
ODE TO MUSIC (Sol-FA, 0/8)	1/8	—	—			
PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/8	—			
PROMETHEUS UNBOUND	2/0	—	—			
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	2/8	—	—			
SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—			
TE DEUM LAUDAMUS (Latin)	2/8	—	—			
VISION OF LIFE (Sol-FA, 1/0)	2/8	—	—			
VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—			
WAR AND PEACE (Ode)	2/0	—	—			
Ditto CHORUSES AND WORDS OF SOLOS ONLY, TONIC Sol-FA	1/8	—	—			
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0)	2/8	—	—			
LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/8	—	—			
LONDON CRIES	2/0	—	—			
MAY DAY	1/0	—	—			
MIRACLES OF CHRIST (Sol-FA, 0/8)	1/0	—	—			
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/8	—	—			
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—			
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—			
PERCY PITT.						
HOHENLINDEN (Male voices)	1/8	—	—			
JOHN POINTER.						
SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/8)	1/0	—	—			
V. W. POPHAM.						
EARLY SPRING	1/0	—	—			
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/8	—	—			
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/8	—	—			
F. W. PRIEST.						
CENTURION'S SERVANT	0/8	—	—			
C. E. PRITCHARD.						
KUNACEPA	4/0	—	—			
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/8	—	—			
FREEDOM	1/0	—	—			
HEREWARD	4/0	—	—			
HUNDREDTH PSALM (Sol-FA, 0/8)	1/0	—	—			
QUEEN AIMÉE (Female voices)	1/8	—	—			
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/8	6/0			
PURCELL.						
DIDO AND ÆNEAS	2/8	—	—			
KING ARTHUR	2/0	—	—			
MASQUE IN "DIOCLESIAN"	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos) (Sol-FA, 0/8)	2/0	—	—			
TE DEUM AND JUBILATE, IN D	1/0	—	—			
TE DEUM (Edited by Dr. Bridge) (Sol-FA, 0/8) ...	1/0	—	—			
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—			
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices) ...	1/8	—	—			
(Ditto, Sol-FA, 0/8)	—	—	—			
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—			
(Ditto, Sol-FA, 0/8)	—	—	—			
F. J. READ.						
SONG OF HANNAH	1/0	—	—			
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/8	—	—			

	Upper Cover.	Lower Cover.	Clash Gilt.
DOUGLAS REDMAN.			
COR UNUM VIA UNA (Female voices) ...	1/8	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/8) ...	1/8	—	—
WAXWORK CARNIVAL (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
J. V. ROBERTS.			
JONAH ...	2/0	—	—
PASSION ...	1/8	2/0	—
R. WALKER ROBSON.			
CHRISTUS TRIUMPHATOR ...	3/8	—	—
W. S. ROCKSTRO.			
GOOD SHEPHERD ...	2/8	—	—
J. L. ROECKEL.			
HOURS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
SILVER PENNY (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
EDMUND ROGERS.			
FOREST FLOWER (Female voices) ...	1/8	—	—
ROLAND ROGERS.			
FLORABEL (Female voices) (Sol-FA, 1/0) ...	1/8	—	—
PRAYER AND PRAISE (Oblong) ...	4/8	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEeping ...	1/8	—	—
ROMBERG.			
HARMONY OF THE SPHERES ...	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8) ...	1-0	1/8	2/8
TE DEUM ...	1/0	—	—
TRANSIENT AND THE ETERNAL ...	1/0	—	—
(Ditto, Sol-FA, 0/4)			
C. B. ROTHAM.			
ANDROMEDA ...	2/8	—	—
ROSSINI.			
MOSES IN EGYPT ...	6/0	6/8	7/8
STABAT MATER (Sol-FA, 1/0) ...	1-0	1/8	2/8
Ditto (CHORUSES ONLY) ...	0/8	1/0	—
CHARLES B. RUTENBER.			
DIVINE LOVE ...	2/8	—	—
JOSEPH RYELANDT.			
DE KOMST DES HEEREN (The coming of the Lord) ...	8/0	—	—
ED. SACHS.			
KING-CUPS ...	1/0	—	—
WATER LILIES ...	1/0	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices) ...	2/8	—	—
CAMILLE SAINT-SAËNS.			
HEAVENS DECLARE—CÆLI ENARRANT ...	1/8	—	—
W. H. SANGSTER.			
ELYSIUM ...	1/0	—	—
C. SCHAFER.			
OUR BEAUTIFUL WORLD (Operetta) ...	2/8	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Female voices) ...	0/8	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	2/8
Ditto, IN B FLAT ...	2/0	—	3/8
Ditto, IN C ...	2/0	—	3/8
Ditto, IN E FLAT ...	2/0	2/8	4/0
Ditto, IN F ...	2/0	—	3/8
Ditto, IN G ...	2/0	—	3/8
LAZARUS (Easter) ...	1/8	—	—
MASS, IN A FLAT ...	1/0	1/8	2/8
Do., IN B FLAT ...	1/0	1/8	2/8
Do., IN C ...	1/0	1/8	2/8
Do., IN E FLAT ...	2/8	2/8	4/0
Do., IN F (Sol-FA, 0/8) ...	1/0	1/8	2/8
Do., IN G ...	1/0	1/8	2/8
SONG OF MIRIAM (Sol-FA, 0/8) ...	1/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/8)			
SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—
(Male voices) (Sol-FA, 0/8) ...			
SCHUMANN.			
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—
FAUST ...	3/0	3/8	5/0
KING'S SON ...	1/0	—	—
LUCK OF EDENHALL (Male voices) ...	1/8	—	—
MANFRED ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
MINSTREL'S CURSE ...	1/8	—	—
NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/8) ...	2/8	3/0	4/0
PILGRIMAGE OF THE ROSE ...	1/0	1/8	2/8
REQUIEM ...	2/0	—	—
SONG OF THE NIGHT ...	0/8	—	—
H. SCHÜTZ.			
PASSION OF OUR LORD ...	1/0	—	—
BERTRAM LUARD-SELBY.			
DYING SWAN ...	1/0	—	—
FAKENHAM GHOST ...	1/8	—	—
"HELENA IN TROAS" ...	3/8	—	—
SUMMER BY THE SEA (Female) (Sol-FA, 0/8) ...	1/8	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/8) ...	1/8	—	—
H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go) ...	2/8	—	—
E. SILAS.			
COMMUNION SERVICE, IN C ...	1/8	—	—
JOASH ...	4/0	—	—
MASS, IN C ...	1/0	—	—
HENRY SMART.			
BRIDE OF DUNKERON (Sol-FA, 1/0) ...	2/0	2/8	4/0
KING RENÉ'S DAUGHTER (Female voices) ...	2/8	—	—
(Ditto, Sol-FA, 1/0)			
SING TO THE LORD ...	1/0	—	—
J. M. SMETON.			
ARIADNE (Sol-FA, 0/8) ...	2/0	—	—
CONNLA ...	2/8	—	—
KING ARTHUR (Sol-FA, 1/0) ...	2/8	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—
RED KING (Men's voices) ...	1/0	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
(Ditto, Sol-FA, 0/8)			
E. M. SMYTH.			
MASS, IN D ...	2/8	—	—
A. SOMERVELL.			
CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...	0/8	—	—
ELEGY ...	1/8	—	—
ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/8	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
MASS, IN C MINOR ...	2/8	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
SEVEN LAST WORDS ...	1/0	—	—
R. SOMERVILLE.			
'PRENTICE PILLAR (Opera) ...	2/0	—	—
W. H. SPEER.			
JACKDAW OF RHEIMS ...	2/0	—	—
LAY OF ST. CUTHBERT ...	2/0	—	—
SPOHR.			
CALVARY ...	2/8	3/0	4/0
CHRISTIAN'S PRAYER ...	1/0	1/8	2/8
FALL OF BABYLON ...	2/0	3/8	5/0
FROM THE DEEP I CALLED ...	0/8	—	—
GOD IS MY SHEPHERD ...	0/8	—	—
GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
HYMN TO ST. CECILIA ...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/8	2/8
Ditto (CHORUSES ONLY) ...	0/8	1/0	—
MASS (for 5 solo voices and double choir) ...	2/0	—	—
JOHN STAINER.			
CRUCIFIXION (Sol-FA, 0/8) ...	1/8	2/0	—
DAUGHTER OF JAIKUS (Sol-FA, 0/8) ...	1/8	2/0	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/8	4/0
C. VILLIERS STANFORD.			
BATTLE OF THE BALTIC ...	1/8	—	—
CARMEN SÆCULARE ...	1/8	—	—
COMMUNION SERVICE, IN G ...	2/8	—	—
EAST TO WEST ...	1/8	—	—
EDEN (Dramatic Oratorio) ...	5/0	6/0	7/8
EUMENIDES (Male Voices) ...	3/0	—	—
GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
MASS, IN G MAJOR ...	2/8	—	—
ŒDIPUS REX (Male voices) ...	3/0	—	—
REVENGE (Sol-FA, 0/8) ...	1/8	—	—
(Ditto, German Words, 2 Mark.)			
VOYAGE OF MÆLDUNE ...	2/8	3/0	4/0

	Paper Cover.	Paper Boards.	Cloth Hill.		Paper Cover.	Paper Boards.	Cloth Hill.
D. STEPHEN.				ERNEST WALKER.			
LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
STEFAN STOCKER.				ODE TO A NIGHTINGALE	1/0	—	—
SONG OF THE FATES	1/0	—	—	R. H. WALTHER.			
SIGISMOND STOJOWSKI.				PIED PIPER OF HAMELIN	2/0	—	—
SPRING-TIME	1/0	—	—	H. W. WAREING.			
J. STORER.				COURT OF QUEEN SUMMERS (Operetta) (Sol-FA, 0/6)	1/0	—	—
MASS OF OUR LADY OF RANSOM	1/6	—	—	HO-HO OF THE GOLDEN BELT (Humorous Cantata for Children) (Sol-FA, 0/6)	1/0	—	—
TOURNAMENT	1/0	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)	1/0	—	—
E. C. SUCH.				WRECK OF THE HESPERUS	1/6	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	HENRY WATSON.			
NARCISSUS AND ECHO	3/0	—	—	IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
Ditto (Choruses only)	1/0	—	—	PSALM OF THANKSGIVING	1/0	—	—
ARTHUR SULLIVAN.				WEBER.			
EXHIBITION ODE (1886)	1/0	—	—	COMMUNION SERVICE, IN E FLAT	1/3	—	—
GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	IN CONSTANT ORDER (Hymn)	1/3	—	—
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	JUBILEE CANTATA	1/0	1/6	—
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/6	2/6	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	Do., IN G (Latin and English)	1/0	1/6	2/6
T. W. SURETTE.				PRECIOSA (Opera) (Choruses only, 0/6)	1/0	—	—
EVE OF ST. AGNES	2/0	—	—	THREE SEASONS	1/0	—	—
W. TAYLOR.				S. WESLEY.			
ST. JOHN THE BAPTIST	—	4/0	—	DIXIT DOMINUS	1/0	—	—
A. GORING THOMAS.				EXULTATE DEO (Sing aloud with gladness)	0/3	—	—
SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
D. THOMAS.				S. S. WESLEY.			
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	O LORD, THOU ART MY GOD	1/0	—	—
E. H. THORNE.				FLORENCE E. WEST.			
BE MERCIFUL UNTO ME	1/0	—	—	MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—
G. W. TORRANCE.				JOHN E. WEST.			
REVELATION	5/0	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
BERTHOLD TOURS.				MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/6	—	—
FESTIVAL ODE	1/0	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
HOME OF TITANIA (Female voices)	1/6	—	—	SONG OF ZION	1/0	—	—
(Ditto, Sol-FA, 0/6)	1/6	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
FERRIS TOZER.				ARTHUR N. WIGHT.			
BALAAM AND BALAK	2/6	—	—	MINSTREL'S CURSE	1/6	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	C. LEE WILLIAMS.			
(Ditto, Sol-FA, 0/6)	1/6	—	—	FESTIVAL HYMN	0/8	—	—
P. TSCHAIKOWSKY.				GETHSEMANE	2/0	2/6	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	HARVEST SONG	1/6	—	—
VAN BREE.				LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	A. E. WILSHIRE.			
CHARLES VINCENT.				GOD IS OUR HOPE (Psalm 46)	2/0	—	—
LITTLE MERMAID (Female voices)	1/6	—	—	THOMAS WINGHAM.			
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	MASS, IN D (Regina Cœli)	3/0	—	—
A. L. VINGOE.				TE DEUM (Latin)	1/6	—	—
MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—	CHAS. WOOD.			
W. S. VINNING.				ODE TO THE WEST WIND	1/0	—	—
SONG OF THE PASSION (according to St. John)	1/6	—	—	F. C. WOODS.			
S. P. WADDINGTON.				GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
JOHN GILPIN (Sol-FA, 0/9)	2/0	—	—	(Ditto, Sol-FA, 0/6)	1/0	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	KING HAROLD (Sol-FA, 0/9)	1/6	—	—
R. WAGNER.				OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
HOLY SUPPER OF THE APOSTLES	2/0	—	—	E. M. WOOLLEY.			
W. M. WAIT.				CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)	1/6	—	—
GOD WITH US	2/0	—	—	D. YOUNG.			
GOOD SAMARITAN	2/0	—	—	BLESSED DAMOZEL	1/6	—	—
ST. ANDREW	2/0	—	—				

THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 74.—*With Varied type and Chant Book No. 82.* 3/6

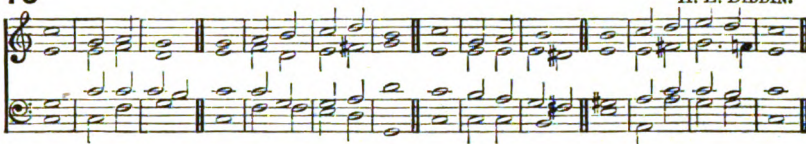
DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIEDIN.



PSALM ii.—*Quare fremuerunt gentes?*

- f* **W**HY do the heathen so **furiously** | rage to- | gether : and why do
the **people** im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up * and the **rulers** take |
counsel . to- | gether : against the **Lord** and a- | gainst |
his An- | ointed.
- 3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |
cords | from us.
- 4 He that dwelleth in **heaven** shall | laugh them . to | scorn :
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and **vex** them |
in his | sore dis- | pleasure.
- mf* 6 **Y**et have I | set my | King : upon my | holy | hill of | Sion.
- 7 I will preach the law * whereof the Lord hath **said** | unto | me :
Thou art my Son * this **day** have | I be- | gotten | thee.
- 8 Desire of me * and I shall give thee the **heathen** for | thine in- |
heritance : and the utmost **parts** of the | earth for | thy pos- |
session.
- 9 Thou shalt **bruise** them with a | rod of | iron : and break them
in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |
reverence.
- 12 Kiss the Son lest he be angry * and so ye **perish** from the |
right | way : if his wrath be kindled (yea but a little) * bless-ed
are all **they** that | put their | trust in | him. **GLORIA.**

79

T. A. WALMISLEY.



PSALM iii.—*Domine, quid multiplicati !*

- mf* **L**ORD how are they increas-ed that | trouble | me : **many** are |
they that | rise a- | gainst me.
- 2 Many one there **be** that | say of . my | soul : There is no **help** |
for him | in his | God.

(30)

THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 51.—With Superimposed notes.

2/6

DAY 1.

THE PSALMS.

MORNING.

PSALM II.—*Quare fremuerunt gentes?*

A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.

Appointed for use on Easter Day.

- f* WHY do the heathen so furiously | rage to- | gether : and
why do the people im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up * and the rulers take |
counsel . to- | gether : against the Lord and a- | gainst |
his An- | ointed.
- 3 Let us break their | bonds a- | sunder : and cast a- |
way their | cords | from us.
- 4 He that dwelleth in heaven shall | laugh them . to | scorn :
the Lord shall | have them | in de- | rision.
- 5 Then shall he speak unto them | in his | wrath : and
vex them | in his | sore dis- | pleasure.
- 6 Yet have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law * whereof the Lord hath said | unto |
me : Thou art my Son * this day have | I be- | gotten |
thee.
- 8 Desire of me * and I shall give thee the heathen for |
thine in- | heritance : and the utmost parts of the |
earth for | thy pos- | session.
- 9 Thou shalt bruise them with a | rod of | iron : and break
them in pieces | like a | potter's | vessel.
- 10 Be wise now therefore | O ye | kings : be learn-ed ye that are |
judges | of the | earth.
- 11 Serve the | Lord in | fear : and rejoice | unto | him with |
reverence.
- 12 Kiss the Son lest he be angry * and so ye perish from the |
right | way : if his wrath be kindled (yea but a
little) * bless-ed are all they that | put their | trust in |
him.

GLORIA.

